漫画人

JAPANESE
POP CULTURE
& LANGUAGE
LEARNING

MANGAJIN

No. 10

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SPECIAL FEATURE: **Japanese Movies**

漫画人
MANGAJIN

CONTENTS

Issue No. 10

WARNING

4 **Politeness Levels** – points to keep in mind when using Japanese in the real world
5 **Pronunciation Guide** (and apology from the translators)

FEATURES

9 **Sex & Violence in Manga** – Frederik Schodt comments from his unique perspective
16 **Donald Richie on Subtitling Japanese Films** – insights into one of the trickier forms of translation
18 **Japanese Movies, (with Subtitles) on Videotape** – capsule summaries for 80 Japanese films available on videotape

DEPARTMENTS

6 **Letters** – some comments about KanjiSama, and a word in defense of sci-fi
6 **Bloopers** – the dictionary doesn't lie, but watch out for homonyms
7 **Question & Answer** – when not to use kanji
8 **Computer Corner** – Daryl Shadrick reports on Japanese DOS for PCs
8 **Basic Japanese: *Baka*, the Basic Insult** – even if you never plan to insult anyone, it's good to know something about the concept of *baka*
74 **Vocabulary Summary** – words appearing in this issue of MANGAJIN
76 **Classifieds** – plenty of prospective pen pals here
78 **MANGAJIN • mono** – the catalog pages

MANGA

24 ***O.L. Shinka-ron,*** by Akizuki Risu
26 ***O-jama Shimasu,*** by Imazeki Shin
29 ***Obatarian,*** by Hotta Katsuhiko
32 ***Sarali-kun,*** by Nishimura Sō
34 ***Tanaka-kun,*** by Tanaka Hiroshi
36 ***Pocket Story,*** by Mori Masayuki
44 ***Dai-Tōkyō Binbō Seikatsu Manyuaru,*** by Maekawa Tsukasa
61 ***Galaxy Express 999*** (Part V), by Matsumoto Reiji

BOOKS

75 ***Japanese Films, A Filmography and Commentary, 1921–1989,*** by Beverley Bare Buehrer

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MANGAJIN

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Editor's Note

In case you missed it, the Second International Japanese-English Translation (IJET-2) Conference was held in San Francisco, June 21–23. I was there, and it was quite an event. There were over 260 participants from all over the world—mostly translators and interpreters who gathered to hobnob, network, and exchange tips, but there were also a surprising number of agencies there for recruiting purposes. Good translators are in demand. Of course, the bulk of the translation work available is technical, but if you can handle that, the money is good, the hours are flexible, and with faxes and modems, you are free to work almost anywhere in the world. On the other side of the coin, translation is, for the most part, a solitary pursuit, and like any other free-lance enterprise, your job is only as secure as your ability to make yourself indispensable to your clients.

The 1992 conference, IJET-3, is scheduled to be held in Japan, May 21-24. If you want more info, write IJET-3 Conference, Shibuya 2-19-15-808, Shibuya-ku, Tokyo 150, or fax 03-3406-7730.

In March and April of this year (1991), we conducted a survey of MANGAJIN readers, and some of the results were a little surprising. Average age of our readers is 36; 70% are male; by occupation, 48% are professional/technical/management, 22% are students, and 17% are educators, (13% other). It was a very short questionnaire, but we were especially pleased that of the 1,800 questionnaires sent out, almost 500 were completed and returned — thank you MANGAJIN readers!

Vaughan P. Simmons

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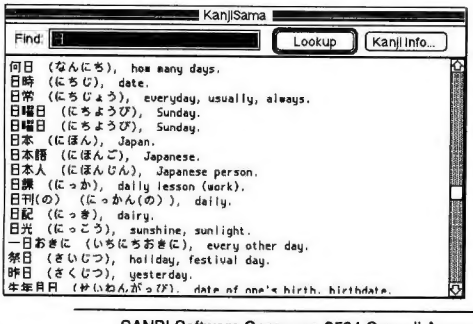

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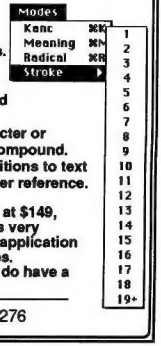

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WARNING!

SOME PEOPLE SAY *THERE ARE FEW TRUE "CUSSWORDS" IN JAPANESE BECAUSE IT'S POSSIBLE TO BE JUST AS OFFENSIVE BY USING A LOWER POLITENESS LEVEL.*

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations : To simplify matters, we use the word "politeness," although there are actually several dimensions involved. While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL3-4).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

(PL4) Politeness Level 4 : Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3 : Ordinary Polite
Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2 : Plain / Abrupt
For informal conversation with peers
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1 : Rude / Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

Pronunciation Guide

THIS IS ONLY A GUIDE! *DON'T TRY TO LEARN JAPANESE PRONUNCIATION ON YOUR OWN. GET HELP FROM A QUALIFIED INSTRUCTOR.*

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds — the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written *a,i,u,e,o* in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macaron*i*
u like the *u* in z*u*lu
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*lo

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel *(iimasu*).

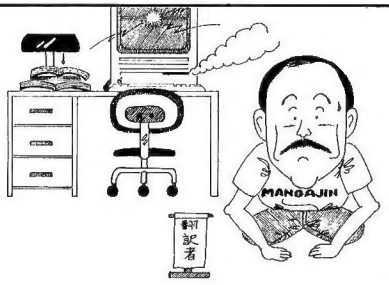
The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddy and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (collar).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the k sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking" *kin'en* (actually four syllables: *ki-n-e-n*), and the word for "anniversary" *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases these are not essential to the meaning. Beginners, especially Americans, are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.



APOLOGY!
From the translators

Since most of the people who read MANGAJIN are interested in the Japanese language, we strive to reflect the nature of the original Japanese in our translations, sometimes at the expense of smooth, natural sounding English. We ask that you please give us your honorable acceptance of this fact.

– Trans.

Letters to the Editor

MANGAJIN welcomes readers' comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, MANGAJIN, P.O. Box 49543, Atlanta, GA 30359. Fax: (404) 634-1799.

A KanjiSama User Speaks

I read with interest your recent article on "Computer-Assisted Instruction for Japanese" (MANGAJIN No. 8). However, I was surprised to see that there was no mention of the "KanjiSama" program in the user interviews section. I have been using KanjiSama for over a year and have found it to be extremely beneficial in my study of the Japanese language.

As a graduate student at a Japanese university, most of my reading materials are naturally in Japanese. I basically use KanjiSama in place of a standard Japanese/English character dictionary. The four lookup modes allow me to find characters and combinations of characters quickly, and the file export function helps me to maintain a list of newly learned vocabulary. I have tried several HyperCard-based programs that seem to fulfill their purpose as tools for learning basic Japanese but cannot be used as adequate reference sources due to lack of speed and vocabulary. By making use of LightSpeed C and standard and technical dictionaries, KanjiSama solves both of these problems.

Although I understand it is a little difficult to get KanjiTalk system software in the States, it is well worth the investment when you consider the benefits of running programs like KanjiSama and others coming out that require it.

TED JOHNSON
Tsukuba University, Japan

In defense of SF

Running *Urusei Yatsura* and *Galaxy Express 999* is NOT a waste of MANGAJIN's space. Both manga are prime artifacts of Japan's pop culture.

Urusei Yatsura blends Japanese pop references (e.g. references to popular Japanese songs) with Western pop icons which have penetrated Japanese pop consciousness (e.g. Dracula and Superman). The series is itself also a pop phenomenon, having spawned a 218-episode TV series, 5 original video animations, and 6 movies.

Galaxy Express 999 is a reaction to Japan's fascination with robots, which is explained articulately in Frederik Schodt's *Inside the Robot Kingdom.* It suggests that many of the perceived advantages of abandoning the limitations of humanity for a technologically superior "better life" will not result in improvement. The mechanical bodies in Matsumoto's tale symbolize the increase in material wealth which many people believe will lead them to a better life. Matsumoto's focus on spiritual wealth, however, does not ignore the betrayals, disappointments and other unhappinesses that come with living as a mere human being (read: materially poor). Some depth for just a sci-fi series.

And what is wrong with science fiction? No branch of literature is inherently of lesser quality than other branches. What matters is the skill and insight that the writer brings to his or her work, whatever it is. If the only criterion for literature was the requirement that it be set in the past or present, then Barbara Cartland and Judith Krantz's work would be considered literary. Try reading science fiction by such people as Kim Stanley Robinson, Neal Barrett, or Howard Waldrop, and maybe your opinion will be revised.

As far as future manga translations are concerned, can I put in a vote for Takahashi Rumiko's *Maison Ikkoku*, *Touch* (a high school baseball drama), and *Yawara!* (a comedy/drama about the coming of age of a young judo master)?

PETER WONG
San Francisco, CA

Now, we never said that sci-fi was a waste of space. In fact, if we didn't think such manga had merit we never would have run them in the first place. Our challenge is in trying to balance our limited space with the wide range of tastes and preferences of our readers. While we will be forced to temporarily sidetrack Galaxy Express 999 in order to present a different style of manga in the next two issues, don't think we are banishing SF from the pages of MANGAJIN.

Bloopers

We'll send you a MANGAJIN T-shirt if we publish your story of a language (Japanese or English) blooper.

When I was a graduate student in Japan, I lived in a dormitory for foreign students, the administrators of which were continually regaling us with linguistic gems. My favorite was a notice that appeared one day on each floor, asking us to leave our doors unlocked so that there could be "an inspection of the digestive organs." I immediately sensed a blooper, but for the life of me I could not figure out how "digestive organs" could have crept into such a notice. So, I sauntered down to the office and nonchalantly brought up the subject of the inspection in the hope of being provided with a clue, and indeed, they pointed to one of the ubiquitous little fire extinguishers and explained to me how the fire department was going to come around and have a look at them. Of course! Fire extinguisher, *shōkaki* 消火器 right above *shōkaki* 消化器 ("digestive organ") in the big green Japanese-English Kenkyusha sitting on their desk. I laughed till I cried and then I laughed some more. To their credit, so did they.

P. HENDRICKS
New Haven, CT

Q I'm lucky to have several Japanese friends with whom I correspond, but I've been corrected several times for my use of kanji for two of the forms of the verb, "to be." I've been using 居る (*iru*) and 有る (*aru*) but my friends insist (with no explanation) that these words should be written using hiragana only, i.e. いる, ある. Do you have any idea why this is?
JAMES GRIGSBY
Torrance, CA

A. At one time, especially before the standardization and simplification of the writing system during the American Occupation, many writers used kanji for almost everything, including 然し (*shikashi*,"however"), 何故 (*naze*, "why"), and 御在ます (*gozaimasu*, the polite equivalent of *arimasu*). Although the two post-war reforms of the writing system still permit 有るand 居る, in practice the use of these kanji is pretty much limited to compound words and proper names such as 有田 (*arita*, a style of pottery), 鳥居 (*torii*, "shrine gate"), and 居間 (*ima*, "living room"). You will also sometimes see 有り (*ari*) used in advertisements as a shorthand way of announcing that the advertiser offers a feature or "has" something. For example, one of the YWCA's in Japan used to announce 夫婦部屋有り (*fūfu-beya ari*, "We have rooms for couples"). The opposite of 有り in this style is 無し (*nashi*, and old form of *nai* "there is not"), so this same YWCA advised the traveller 食事無し (*shokuji nashi* "We don't serve meals").

There is also a general tendency not to use kanji for words that can be thought of as auxiliary verbs. Thus while it is not unusual to write 行く (*iku*, "go") and 来る (*kuru*,"come") in kanji when used in their literal meanings, they are almost always written in hiragana when used in compound constructions such as 見てきます ("I'll go look [and come back]") and これから寒くなってきます ("It will gradually get colder from now on").

These days, it seems that the only people who use kanji for such words are beginning students of Japanese who are (overly) eager to use any and all kanji they have learned, and a few hard-core linguistic conservatives. Your friends were probably trying to get you to write in a more natural, contemporary style.

Answer by: Karen Sandness, Assistant Professor of Japanese at Linfield College, and Kanji Konsultant to MANGAJIN.

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Japanese on Ordinary PCs?

IBM's Japanese DOS and Microsoft Windows-J for PS/2s

by
Daryl Shadrick

Last October IBM Japan announced the impending release of a new version of Japanese MS-DOS, a version it said would allow anyone with any unmodified IBM PS/2 series computer with an Intel 80286 or 80386 main processor to use Japanese language applications. Over the past several months, users on both sides of the Pacific have tried the new DOS, which is known officially as DOS 4.0/V or simply DOS/V, and the consensus is that it does seem to work. Better yet, it works not only on True Blue hardware but on many inexpensive AT clones as well.

The problem in the past has been that Japanese versions of MS-DOS relied on character information stored in chips on the monitor controller to create the kana and kanji images on screen. This meant that special hardware was required, hardware that generally could be bought and serviced only in Japan. Under IBM Japan's scheme, however, the character images are read from disk when the computer starts up and stored in the computer's main memory. This dispenses with the need for special character chips on the video controller, and instead makes it possible to display kanji and kana on the normal VGA graphic screen.

Only a few software packages for the new DOS are currently available, though as time goes by many more programs from other Japanese DOS computers are likely to be exported over. Already there is a version of the popular word processor Ichitarō for the new DOS, along with its own software processor for keyboard input.

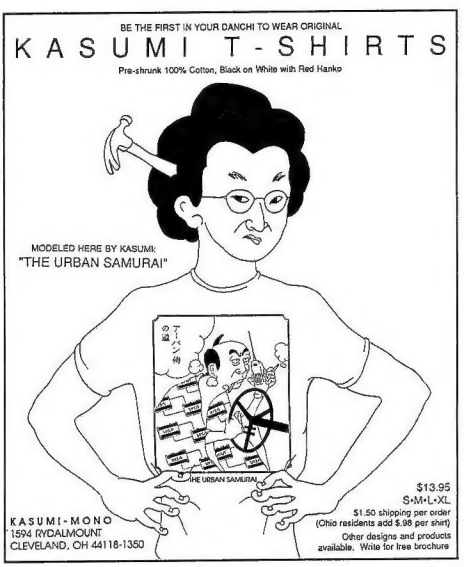
As usual, IBM's public position is that DOS/V is supported only on the IBM PS/2 series. However, since the PS/2 series is, for all practical purposes, software compatible with the IBM AT series, any software that works on the PS/2 should work on any "true compatible." Anecdotal evidence indicates that users have gotten DOS/V to work on a number of clone systems. This means that there is a good chance, though not an ironclad assurance, that DOS/V will work on the PC you already have, provided that it is at least an AT class machine. It will not work, though, on XT class computers, mostly older and/or inexpensive PCs using Intel 8086 or 8088 processors.

If it all sounds too good to be true, in some ways it is. First of all, the package isn't officially supported in the United States, and I haven't heard from any official source that it would be. Second, many of your current English programs will not work with DOS/V due to differences in the way it handles video output from regular MS-DOS. So, you may find it necessary to switch out of the Japanese environment in order to use your familiar English word processor. Finally, you still have to find some way to print kanji. DOS/V does not include character images for printers, since it is designed for the Japanese market, where most printers come with kanji and kana in chips inside the printers themselves. I do not personally know of a way around this problem at this point, except to buy a kanji printer from Japan.

Earlier this year, Microsoft released a Japanized version of Windows that runs on top of DOS/V, and thus enables users of PS/2s and other AT compatibles to use a Japanese-capable Windows environment. For those who prefer a graphical environment, Windows-J on ordinary AT compatibles no doubt represents a welcome development. Many of the caveats also apply, though, to windows: software is not abundant, and the environment is not supported outside Japan. Also, while you can print Japanese at low resolution using Windows-J built-in bitmap fonts, the quality of the printout will be low. The only way to get better quality output, then, is to buy a printer from Japan. So with Windows-J there remain some obstacles to overcome.

Even so, many PC users will welcome these new environments. Only the passage of time will tell whether the new packages can really give users what they want and need.

There is at least one retail outlet in San Francisco that sells DOS/V and Windows-J as part of their overall line of MS-DOS and Macintosh Japanese software. The store is K Electronics, 1581 Webster Street, San Francisco, CA 94115. They can do mail order, and they may be able to give you more information on request.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Sex & Violence in Manga

by
Frederik L. Schodt

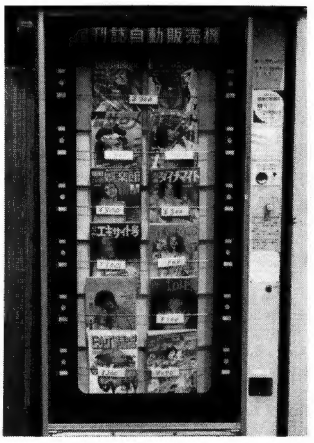
People visiting Japan ask one question about manga over and over again, like reciting a mantra: "Why," they ask, "are manga so violent and pornographic?"

This is a loaded question, for it assumes that all manga are violent and pornographic, and as most MANGAJIN readers surely know, nothing could be further from the truth. Certainly, there are many offensive manga. Even I have to confess that, liberal as I am in matters of art, in recent years I have felt queasy over the content of some stories (and if I feel that way, I'm sure some other people are ready to faint). Fortunately, however, these works remain a minority. The vast majority of manga, even if they are basically trash with little educational value, are harmless entertainment. That stated, there are also some specific cultural factors which affect the perception non-Japanese have of manga, and make them seem particularly violent and pornographic.

First of all, every culture whether Moslem, Christian, or Buddhist, has different norms of acceptability in the arts. Modern manga, although they look like American comic books, have inherited a centuries-old tradition of Japanese narrative art that entertains, that is humorous, bawdy, and has a unique esthetic of visual violence. Specifically, I think that manga are the direct descendants of *ukiyo-e* prints and *kibyōshi*, the serialized, so-called "yellow-jacket" books that were enormously popular among the masses in the late Edo Period (1600-1867). Exaggerated sexuality and stylized violence were a regular part of both.

Second, no matter how erotic and violent manga are, they are not a direct reflection of Japanese society itself. If they were, Japan would resemble a violence-plagued Beirut in the eighties, or a sexually free-wheeling San Francisco during the sixties. Yet it does not. Despite an increase in the crime rate, almost all statistics show that Japan remains one of the best-behaved societies on Earth. There is, therefore, an enormous gap between fantasy and reality, and because of this gap, readers of manga may actually be better able to distinguish between fantasy and reality than readers in other nations. To a high school student in Japan, the notions of getting hold of an AK-47 and mowing down the teachers in his school is clearly absurd and in the realm of fantasy. But to a high school student in Los Angeles, it is a distinct possibility. He may know someone who has an automatic weapon that he can borrow and probably has heard of someone who has already gone out and done something similar to what he is imagining. The point here is that the inherent stability of modern Japanese society may give people more leeway in their fantasy lives. And a vivid fantasy life may in fact act to defuse some of the more primal impulses that we all occasionally experience.

The third point is that many non-Japanese who perceive manga to be pornographic and violent are often unaware of how biased their own perspective is. People from the United States, for example, are horrified by the contents of manga because they compare them with American comic books. Yet what they fail to realize is that manga today are no longer a medium for children alone, and are now a medium of entertainment as legitimate as novels or film. They also overlook the fact that until recently, American comic books were heavily censored. A draconian program of self-censorship was implemented in the United States comic book industry in the early fifties in response to political pressure, and comic books were nearly sanitized to death (circulations plummeted and have never recovered; in fact, according to comic book scholar Leonard Rifas, sales of comic books in 1988 were less than a third of what they were in 1953). Comics came to be stigmatized, and regarded as a shallow entertainment for little children. Indeed, rather than compare manga with American comic books, Americans should compare manga with videotapes. In terms of sex and violence, the contents of any video rental store in the United States easily rivals, if not surpasses, the contents of any manga shop in Japan.



Risque manga can be bought at thousands of vending machines in the Tokyo area without the embarrassment of an over-the-counter purchase.

Having thus defended manga, I must note that it is true that in some magazines things have gotten out of hand. In the eighties, in particular, the traditional limits on content that used to exist in Japan—the explicit, legal prohibitions against overt depictions of sex and genitalia, and the implicit, common-sense limitations on depictions of sex and violence that existed in society—virtually collapsed. With no clear guidelines left, the "me-too" syndrome so often seen in the Japanese media reared its head, and magazines vied with each other to produce the most provocative stories

(continued on page 30)

Lesson 10 • *Baka*, the basic insult

In the J-E dictionary, *baka* is listed as "fool," or "idiot." This sounds pretty mild to the Western ear, and while *baka* is used in this mild, literal sense, with the proper forcefulness of delivery, *baka* can have as much impact as words which are considered "profane" in English. This range of uses makes *baka* one of the most widely used "insults" in the Japanese language. Even if you don't plan to insult anyone, an understanding of the concept of "*baka*" is necessary for a complete understanding of Japanese.

Horse + deer = fool?

Baka is written with the kanji for "horse" and "deer." This is an example of *ateji*, or kanji which are used for their sound/reading, rather than their inherent meaning. It's not surprising that a child would not be able to read this word, and in the example below, the child has asked his mother, who is explaining the word *baka* to him.

© Tanaka Makoto / *Gyanburu Rēsā*

Mother: *Ē to ne, kono ji wa uma tte yomu no. Kotchi wa shika ne.*
"Uuh, you read this character 'horse.' This one is 'deer.'" (PL2)

Uma to shika de baka tte yomu no yo!
"It's 'horse' and 'deer' and you read it '*baka*'." → **"'Horse' and 'deer' are read '*baka*'."** (PL2)

- *tte* is used like the particle *to* here.
- *kotchi* is a colloquial form of *kochira*

Why is baka written with these kanji? We were not able to come up with a definitive explanation, but here is a little background and some plausible theories:

- The word *baka* existed in spoken Japanese before kanji were adapted for writing the language. It's possibly derived from a Sanskrit word.
- Other kanji have been used to write *baka*, but now 馬鹿 is pretty much the standard. Katakana is also frequently used to write *baka* in manga, especially when the delivery is forceful.
- There is a story in Chinese history of a leader who called a stag a horse to test his subjects—he wanted to see if they would be "yes men" or if they would stand up to him. It may be that the Japanese person who assigned these kanji to *baka* knew of that story.
- It could be these kanji were chosen simply because horses and deer are "dumb" animals. *Ba* is the standard reading for *uma* in combinations, so this was an easy choice, but *shika* is generally read *roku* when combined with another kanji, so it appears that the assigner of *ateji* was making a force fit for the second kanji.

baka = "fool"

© Gen Tarō / *Yume no Hishō*

Realizing he has been tricked (by a scheming businesswoman), this young man smashes the model of his new building to the floor.

Muramatsu: *Baka da!!*
"(I'm) a fool!!" (PL2)
Ore wa ōbaka da yo~!!
"I'm a big fool!!" (PL2)

- *ore* is an abrupt, masculine word for "I/me"

baka, the expletive

The letter is from her boyfriend who has left town, but didn't tell her beforehand because it would make it harder to say good-bye. In a way, she's calling him a fool, but this use of *baka* is more like a one-word expletive. The kanji are used here, but as shown in the following examples, *baka* is more frequently written in katakana.

Girl: *Baka!*
"Fool!"
FX: *biri!*
(sound of ripping up letter)

© Funazaki & Miyama / *Uwasa no Tamasaburō*

"This fool" = "You fool"

This scene is from the series 釣りバカ日誌*Tsuri-Baka Nisshi* ("Diary of a Fishing Fool"). The term *tsuri-baka* really refers to someone who is "crazy" about fishing, but this particular character (shown here taking a thrashing from his boss), seems to be *baka* in the general sense of the word as well. *Kono baka* literally means "This fool/idiot," but it's used when addressing the party in question, like "You fool/idiot" would be in English.

© Yamasaki & Kitami / *Tsuri-Baka Nisshi*

Boss: *Kiiten no ka, kono baka.*
"Are you listening (to me), you idiot?" (PL2-1)

- *kiiten (no ka)* is a contraction of *kiite-iru (no ka).*

Combinations: *baka* + *mono*

© Yajima & Hirokane / *Ningen Kōsaten*

The suffix *–mono*, meaning "person" is frequently added to *baka*. This high school boy was bullying a smaller child, but when the bully taunts the child about his mother working in a cabaret, the old man loses his temper.

Old man: *Baka-mono*
"You idiot!" → **"You little jerk!"**
Sound FX: *Vashii!*
(sound of the cane whishing through the air and striking the boy)
Boy: *Uwa!*
(exclamation)

© Otani & Sadayasu / *Shishi no Gotoku*

The suffix *–mono* can be shortened to *–mon*, as in this example.

Hirano: *Bakamon*
"You SOB."
FX: *gaki!*
(effect of grabbing hold of his opponent)

baka + *yarō*

© Wakabayashi Kenji / *Arashiyama Ikka*

Strictly speaking, *yarō* ("guy/fellow") refers to a male. *Yarō* can also be used as an insult, and depending on the tone of voice, *kono yarō* can be something like "you SOB!" When used as an insult, the gender distinction becomes less critical. In this scene, the father is yelling at his entire family (wife, daughter, and son) for bringing along too much unnecessary equipment on a camping trip (he winds up carrying it).

Father: *Bakayarō!!*
"Idiot(s)!!"

baka + noun

This cat has a reputation as a connoisseur of fine food, but it used his specially prepared seafood dish as kitty litter. If the cat were a human being, he might be calling it *bakayarō*, but *baka* can also be combined with more specific nouns. Other examples are: *baka-musuko* ("idiot son"), *baka-shōjiki* ("honesty to the point of being stupid/too much honesty for one's own good").

© Tomisawa Chinatsu / *Katsushika Kyū*

Kyū-san: *Kono baka-neko ga—!!*
"You stupid #@*% cat!!"
Cat: *Fugyā fugyā* (yowling sound)

- *baka-neko* could be translated simply as "fool cat," but given the intensity of this man's expression, he would probably be using a "cussword" in English.
- the particle *ga* is frequently added on, implying a complete thought. It also serves to emphasize the subject of that thought (*baka-neko*).

baka as an adjective

© Yajima & Hirokane / *Ningen Kōsaten*

The ending *-na* is added to certain nouns to make adjectives, and *baka-na* means "foolish/crazy/stupid." This man's old childhood enemy has died as a vagrant and is about to be cremated as a "John Doe" (Tarō).

Talking to himself: *Sonna baka-na koto wa nai darō!!*
"Such a crazy thing can't be!!" → **"That's crazy!!"** (PL2)
Shinde-iru to wa ie, ningen ni taishite . . .
"Even though (he's) dead, (they can't do such a thing) to a human being . . ." → **"Even if he's dead, he's still a human being."**

© Nabeshima & Maekawa / *Hyōta no Torakutā*

This man has just heard some shocking news about a police raid on a company dormitory. It's as if he is too shocked to come out with a complete sentence — all he can manage is the first few words, or, that's enough to communicate his feelings.

So, sonna baka-na!!
"Su, such a crazy . . . !!" → **"That's crazy!"** or **"That can't be!"**

- this can be shortened even more to simply *Sonna . . .*
- another variation is *Baka-na . . .* (by itself)

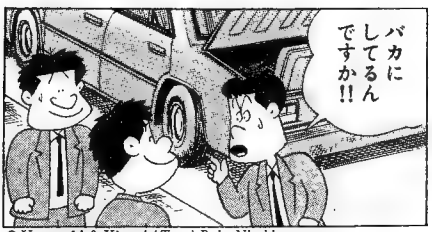
Expressions using *baka*

***Baka* is used** in a number of common expressions, such as *baka (o) iu*, literally "talk foolishness." In this case, *baka* means "foolishness/nonsense," rather than "fool."

© Yamasaki & Kitami / *Tsuri-Baka Nisshi*

President: *Baka itcha ikan!!*
"Don't talk foolishness!!" (PL2)

- *itcha* is a contraction of *itte wa*, from *iu* ("say").
- *ikan* is used like *ikenai* ("must not/should not"), used primarily by older males.



© Yamasaki & Kitami / *Tsuri-Baka Nisshi*

In this scene, from *Tsuri-baka Nisshi*, Hamazaki (with the big grin) has just complimented Takejō on his English ability. Given Hamazaki's facetious nature, Takejō has reason to suspect he is being made fun of.

Takejō: *Baka ni shite-ru n desu ka!!*
"Are you making fun of me?!" (PL3)

Somewhat milder than *baka*

© Kunitomo Yasuyuki / *Kikaku Ari*

This middle-aged businessman has just been told by his teenage daughter that working too hard was a crime (*hanzai*).

Father: *Baka-bakashii!*
"Ridiculous!" (PL2)
Nani ga hanzai da!!
"What's the crime (about working too much)"!! (PL2)

Sound FX: *Zu zū*
(slurping sound of drinking soup)

Baka in proverbs & folk sayings

Tsuyoshi has been challenged to jump off the roof of the house in order to prove his determination in a dispute about his sister's marriage.

© Nagamatsu Kiyoshi / *Tsuyoshi, Shikkari Shinasai*

Sister: *Tsuyoshi nara yaru wa ne.*
"Tsuyoshi is just the kind of person who would do it (jump off the roof)." (PL2)

Mother: *Sō. Baka to kemuri wa takai tokoro ga tokui na no yo*
"That's right. Smoke and fools both specialize in / are good at high places." (PL2-Fem)

- this is a slight variation on the saying: *Baka to kemuri wa takai tokoro ga suki.* ("Fools and smoke like high places") or *. . . takai tokoro ni noboru* (". . . rise to high places").

From the series *Urusei Yatsura* (MANGAJIN No. 7), Cherry, the deranged monk, reacts to the news that Ataru has caught cold.

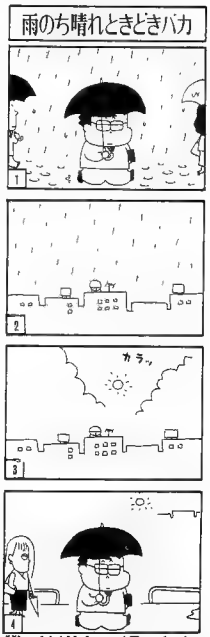
© Takahashi Rumiko / *Urusei Yatsura*

Cherry: *Baka wa kaze o hikan to iu ga nō . . .*
"They say that a fool doesn't catch colds, but . . ." (PL2)

Pāma: *Kotoshi no kaze wa baka de mo hiku sō da!*
"I hear that even fools catch this year's colds!" (PL2)

- *hikan* is a masculine form of *hikanai*, the plain/abrupt past of *hiku* ("catch [a cold]").
- using *nō* at the end of a sentence like *nā* or *nē* is typical of the speech of older people.
- *. . . sō da* is used to report what you heard.

***Sarari-man* anti-hero, Tanaka-kun,** finishes out this lesson by providing a sterling example of the meaning of *baka*.



Title:
Ame nochi hare, toki-doki baka.
"Rain followed by clear skies, (with) occasional fools."

- *nochi* means "afterward/ followed by," but it's a rather stiff/formal style used in weather forecasts.

[3] **FX:**
Kara!
(effect of clearing up; cf. *kara-tto hare-agaru*)

© Tanaka Hiroshi / *Naku-na! Tanaka-kun*

Donald Richie ON SUBTITLING JAPANESE FILMS

All translation is a compromise but I doubt that any translation is so thoroughly compromised as that of film-dialogue subtitles. The translator is given only so much space and in it is supposed to render spoken dialogue as written dialogue in the amount of time it would take to say it. This is impossible.

The impossibility is indicated by the necessary mechanics of this sort of translation. In order to achieve this approximation of the original, a written transcription of the dialogue and a list of speech lengths must be used. The latter is in feet—one foot means you are allowed only a word or two, six feet means something like a full sentence.

Anything longer must be broken into shorter lengths since dialogue space on the screen is restricted to two full lines at the bottom of the image, about twelve feet in all. Anything bulkier gets in the way of the image.

Word count, however, depends upon who is doing the reading. The English or American translator naturally reads faster than does the Japanese film-company person checking the work. The latter often insists that the finished titles have too many words, that the rule is you must have time to read it twice—if you are Japanese. Such rules, carefully followed, would mean that very little of the dialogue could be included in the titles.

The pressing concern, however, is not long titles but short ones. A character in the film speaking fast can include up to eight syllables. For example: *Mō dekakeru ka na?* A possible translation is "Shall we go then?" It is pushing the one-foot limit and sacrifices a nuance or two, but I would probably use it—if I were allowed. But most Japanese translators (and the vast majority of exported Japanese films are titled by Japanese with no native-speaker supervision) would settle for: "We go?" or even "Go?" since the limitations of subtitle mechanism are taken more seriously than the accuracy of English translation.

Getting the sense of the speech to come through in this strained form is difficult enough, but even more so is duplicating the tone of the speaker. Yet this is necessary. Here is how I attempt it.

When doing titles I always work with an under-translator, a Japanese, since my written command of the language is not nearly secure enough to protect me from mistakes, and I am proceeding from a written transcript. And, no matter the security, there is always something one does not know. As with a very well-known English translator who did not recognize Yamada Isuzu as the name of an actress and hence rendered it Yamada of the Thousand Bells.

First having seen the film several times, I am ready to block out the dialogue, using both this under-translation and the speech-length list. Once this preliminary fitting is done I then watch the film again, this time with my translation draft.

It is here that I must attempt to render the dialogue into the tone used by the characters. This is usually difficult. English has nothing approximating the various levels of respect in the Japanese language, little like the difference between male and female usage, no convention for naming through position (*oniisan, aniki*), and no custom of dropping pronouns. Yet, one can still approximate most of these effects through analogous forms and terms.

In working with meaning and with tone, I feel that the ideal is a smooth and standard English. Consequently I am careful not to heighten. If anything, I underplay the emotion of a scene by reducing the intensity of the dialogue. No loaded words, no convoluted phrases, no emotionality at all on my part.

This is because I feel that the translation should be invisible. It is a convention—like the square screen, like black and white, like color. Once you have registered a convention it is not necessary to keep on doing so. If you do, you distract the viewer from the film. Any oddity, any term too heightened, as well as any mistake, calls attention to this written dialogue. I won't even use exclamation points. The language should enter the ear as the image enters the eye.

For this reason I attempt colloquial English, but one purified of slang and highly conscious of the various levels of historical usage, at the same time a scrupulously anonymous kind of English. If I don't succeed, then I myself rend the illusion I am supposed to be fabricating.

This I did just recently, working on the titles of Kurosawa's *Ran*. Carried away by all the pageantry I relaxed my guard and thought to intrude a bit of period color of my own. Nothing like "s' blood" or "by my oath," of course, though these would be consistent with the stagey *jidai-geki* Japanese actually used. Rather, I left out occasional prepositions in a way common to formal court English. Something like "I want you to go," I foolishly rendered as "I would wish you go." Not incorrect but, in dialogue titles, completely inappropriate. The result of course was that foreign audiences

thought the titles were full of mistakes and that some Japanese had made them.

The only time I successfully impose a heightened effect is when the film itself is heightened. If it is itself artificial then my artificiality becomes a convention, established at the beginning, causing no distress, supporting rather than destroying illusion.

When I did the titles for Kon Ichikawa's *An Actor's Revenge* (*Yukinojō Henge*), a film with a very strong and very self-conscious visual style, I thought that it would be able to sustain titles equally self-conscious. Finding a period analogous to that within the film I read a lot of Congreve and Dryden and only began to work on the dialogue when I decided that the rhythms of Restoration drama had sufficiently penetrated. In this case my attempts were successful and they do, I think, give the English-speaking viewer an adequate support.

There are, at the same time, so many cultural differences among countries that nearly insoluble problems occur. One has come up just now. I am doing the titles for Kurosawa's new film *Rhapsody in August* (*Hachigatsu no Kyōshikyoku*) and the term *Kappa* has appeared. The dictionary still insists on "water imp" but for this film I am wary of a term this old-fashioned. "Imp," even in its adjectival form, is almost obsolete in English-speaking countries. Further, in this picture, the malevolent rather than merely mischievous attributes of the creature are being emphasized. I settled for "water demon," which would explain the wetness and why the children are carrying on, but I am not satisfied. Often there is no proper approximation.

Naturally these problems work the other way as well and the Japanese translator must equally suffer trying to do something with intransigent English. All too often the problems are sliced through with a *katai honyaku*—strictly by dictionary definition, regardless of character, of tone, or of intent. There is also the problems attending last-minute rush. Titles are thought of last. The translator is usually given only two or three days to complete the finished manuscript. This results in mistakes—the famous example being the line in *The Rose Tattoo* about a character mixed up in the numbers racket which was translated as his being always playing Bingo.

One of the more spectacular recent examples of ignorance, haste and *katai honyaku*, occurred in the Japanese dialogue titles for *Wish You Were Here*, the 1987 British film which used an unusual amount of bad language. One local company actually turned down the opportunity to buy rights because it was thought, quite rightly, that the Japanese language does not contain bad language of the variety and force necessary for a successful rendering of the dialogue.

Another Japanese company, however, bought the rights and proceeded upon its hilarious rendition into Japanese. Among the many resultant anomalies was the rendering of the English term "bugger." This is a word the young heroine uses to excess but only in its current meaning as a noun: no-good, bastard, etc. The puzzled Japanese translator looked it up in his dictionary and found only one definition. From among the few Japanese synonyms he chose *okama*, a term which denotes a cross-dressing passive homosexual.

Viewers of the film were entertained by many scenes of the foul-mouthed heroine being mounted by manly, rugged, ardent men whom she bafflingly calls *okama*, over and over again at the top of her voice.

Given the difficulties of film dialogue translation, one can sympathize with, if not approve of, such ludicrous accommodations. And there is always the possibility that, if you do not take care, some thing equally appalling is awaiting you once you start your next translation job. Constrictions of time and space make qualification impossible and the error of simplification omnipresent.

I suppose the way one ought to think of this enterprise is not with chagrin that so much gets lost, but with surprise that so much gets through.

Donald Richie, *well known as the foremost Western exponent of the Japanese film, has during his 40-some years in Japan titled dozens of Japanese pictures.*

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A Guide to Japanese Films (with Subtitles) on Videotape

Many students of *Nihongo* turn to Japanese movies as a source of language practice, cultural insight, and entertainment. To make the selection process easier, we have compiled this list of major Japanese films on videotape available in the United States.

Readers should be aware that many of these films are not generally available at your local MegaBuster Video Shoppe. Most major cities have a few video rental stores that specialize in foreign and art films where you are most likely to find these titles. Of course, most of the videos can be specially ordered and purchased, if you desire. The reader should be aware that the world of video publishing is volatile. Some distributors, especially the small independents, may be out of business, and all of the films are subject to "in-print/out-of-print" status. At the end of the listings, contact information is given for two video stores that handle mail orders.

This guide does not include *anime* (animation), badly dubbed Saturday afternoon sci-fi thrillers, or *video-soft* (mild pornography) that may be floating around. There are also a number of film and television productions from Japan (without subtitles) that are available at local Oriental food markets. A few titles are now available on laser disc, but are not listed here.

Our list is arranged chronologically, with information presented in the order: Title in Japanese, **Romanized Title,** *US Title, (Literal Translation of The Title* if different from US title), director. The video distributor is given [in brackets] after a short description of the film.

1936

浪華エレジー **Naniwa Erejii**, *Ōsaka Elegy* Dir: Mizoguchi Kenji. The story of a young woman, a telephone operator, who is exploited by her boss. Mizoguchi frequently portrayed women who were oppressed in a male-dominated society. *Naniwa* is the ancient name for the Ōsaka area. [*Sony*]

祇園の姉妹 **Gion no Shimai**, *Sisters of the Gion*. Dir: Mizoguchi Kenji. A portrayal of two sisters in the world of geisha in the contemporary *gion* district of Kyōto. Mizoguchi contrasts modern with traditional values and a distinctive approach to feminism. Mizoguchi remade the film in 1953 as *Gion Bayashi*. [*Balzac*]

1939

残菊物語 **Zangiku Monogatari**, *Story of the Last Chrysanthemum*. Dir: Mizoguchi Kenji. A young kabuki actor during the Meiji era sets out to become a success, and a woman makes the ultimate sacrifice for the man she loves. Japanese film critic Satō Tadao cites this film for Mizoguchi's lyrical style— "the unbroken flow of Mizoguchi's one shot method," wherein the director used very long camera takes with little editing. [*Balzac*]

1941

元禄忠臣蔵 I **Genroku Chūshingura I**, *The Loyal Ronin of The Genroku Era, Part 1*. Dir: Mizoguchi Kenji. This classic tale from Japanese literature has been rendered countless times in film and theater. The military government forced production of this *kokusaku eiga* ("national policy film") to promote nationalistic values during the war, but the story is timeless. Forty seven samurai vow to endure hardship to avenge the death of their lord. [*Sony*]

1943

姿　三四郎 **Sugata Sanshirō**, *Sanshirō Sugata*. Dir: Kurosawa Akira. Kurosawa's first film as full director tells the story of a judo master during the Meiji era, who develops his skill along the path to enlightenment. A superb film, stunningly photographed and edited, fresh and modern even by today's standards. [*Sony*]

1946

わが青春に悔いなし **Waga Seishun ni Kui Nashi**, *No Regrets For Our Youth*. Dir: Kurosawa Akira. After the war, Kurosawa flourished on stories that promoted democracy and individualism. A young woman, her husband and professor-father seek intellectual freedom in prewar Kyōto University. After the husband is executed as a spy, she returns to his farm village to work in the rice fields and achieve personal fulfillment. The heroine as protagonist is somewhat unusual for Kurosawa. [*Connoisseur*]

1949

晩春 **Banshun**, *Late Spring*. Dir: Ozu Yasujirō. Ozu has been characterized as "the most Japanese" of film directors. His stories often depict the daily lives of ordinary people, or *shomin geki* (common people's drama). In *Banshun*, a young woman refuses to get married and leave her widowed father. Finally, the girl relents under deception, and marries. Satō Tadao comments that: "The peaceful setting of the family conveyed a feeling to the Japanese that an era of peace had truly come." [*Balzac*]

野良犬 **Nora Inu**, *Stray Dog*. Dir: Kurosawa Akira. A young detective (played by Mifune Toshirō, in his third role for Kurosawa) has his gun stolen. Mifune searches Tōkyō before apprehending the thief, who has used the pistol in a murder. At times, the identities of the detective and the thief/killer seem transferred. Long passages of pure cinema without dialogue. [*Sony*]

1950

羅生門 **Rashōmon**, *Rashō Gate*. Dir: Kurosawa Akira. Considered by some to be Kurosawa's finest, it brought Japanese cinema worldwide attention when it unexpectedly won the Grand Prize at the Venice Film Festival in 1951. A narrative about a rape and murder in ancient Japan is retold from four different points of view. *Rashōmon* is oft-cited as a treatise on the dialectic of illusion and reality. It is one of several Kurosawa films that has been remade in the West. [*Embassy*]

1951

麦秋 **Bakushū**, *Early Summer*. Dir: Ozu Yasujirō. *Bakushū* means "barley autumn," referring to the season when barley is harvested, while *Banshun* (above) means "late spring." Both films won First Prize as best films of their years in *Kinema Junpō*, the Japanese film criticism magazine. *Bakushū* is another *shomin geki* (common people's drama), this time a portrait of a family in Kamakura, shown through a series of anecdotes, again

centering around the marriage of the daughter. [*Sony*]

1952

生きる **Ikiru**, *To Live*. Dir: Kurosawa Akira. Among Kurosawa fans, *Ikiru* is also frequently cited as his best film. A minor government bureaucrat who is diagnosed with terminal cancer seeks to give meaning to his previously devoid life during his final months, fighting the system to create a children's park out of a swamp. Attending Watanabe's funeral, colleagues draw inspiration from his example. A very moving film. [*Cinematheque*]

西鶴 一代女 **Saikaku Ichidai Onna**, *The Life of Oharu* (*The Life of A Woman, by Saikaku*). Dir: Mizoguchi Kenji. Saikaku was a famous writer of ribald tales in the 17th century. The decline and fall of a beautiful woman from the Imperial Palace in Kyōto into prostitution and disgrace, and her exploitation by men, is told in flashbacks. Along with *Ugetsu Monogatari*, this film is cited as Mizoguchi's best work. [*Vodep Uesteruear*]

おかあさん **Okāsan**, *Mother*. Dir: Naruse Mikio. Naruse's films, along with Ozu's, defined the *shomin geki* genre. Perhaps his most famous work, *Okāsan* tells the story of a widow with three children in postwar Japan. Her struggle to build a laundry business to support her family is told with warmth and compassion. [*Sony*]

1953

雁 **Gan**, *The Mistress* (*Wild Geese*) Dir: Toyoda Shiro, Embassy. During the Meiji era, a woman is deceived into becoming a mistress but then falls in love with a young medical student who ultimately leaves her. A melancholy but poetic film. [*Embassy*]

地獄門 **Jigoku Mon**, *Gate of Hell*. Dir: Kinugasa Teinosuke. After *Rashōmon*'s international success, Japanese studios began to produce films with an eye to export. Color photography (an early example), ornate sets and costumes made this *jidai geki* about 12th century love and war popular overseas and at home. Donald Richie calls it "*Hade*—loud without being vulgar, highly decorated without being merely busy." [*Embassy*]

金色夜叉 **Konjiki Yasha**, *The Golden Demon*. Dir: Shima Kōji. An orphaned, young man has no money to win the woman he loves. When he loses her in an *o-miai* (arranged marriage) he vows to become wealthy. Later, when the woman's marriage fails, she seeks out her former beau, but avarice has changed him. [*Embassy*]

宮本 武蔵 **Miyamoto Musashi**, *Samurai I*. Dir: Inagaki Hiroshi. Inagaki's trilogy of films (*Samurai I-II-III*) deal with the life of the famous swordsman, Miyamoto Musashi. Inagaki's sentimental treatment follows the hero along the path to spiritual development, without which a warrior could not be a true samurai (at least in the movies). The first film trails young Musashi from his first taste of battle at Seki-ga-Hara, to his capture and education by the Buddhist priest, Takuan. [*Embassy*]

東京物語 **Tōkyō Monogatari**, *Tōkyō Story*. Dir: Ozu Yasujirō. Regarded as Ozu's finest work. A *shomin geki* focussing on Ozu's favorite themes; the family, separation, aging and dying. Writer Audie Bock compares *Tokyo Monogatari* to *Bakushu* and *Banshun*: "All three films show ordinary people trying to evaluate and cope with the inevitable separations and disappointments of life." Ozu's work is visually distinguished by the camera work of Atsuta Yuhara. Working on many films together, they usually placed the camera in a static position at the eye level of a person sitting on a tatami mat, thereby engaging a viewer's point of view. [*New Yorker*]

雨月物語 **Ugetsu Monogatari**, *Ugetsu* (*Tales of The Rain and Moon*). Dir: Mizoguchi Kenji. A Mizoguchi masterpiece. An ethereal tale of love and sacrifice set in the *Sengoku jidai* (ca. 1660). Two brothers, blind with ambition learn life's lesson while their wives suffer. A ghost story par excellence, brilliantly photographed by Miyagawa Kazuo. Writer and Professor Keiko McDonald comments on Mizoguchi: "He engages with his material on several levels of perception— realistic, aesthetic, religious, and mystical—in a uniquely successful integration of theme and style." [*Embassy*]

1954

一乗寺の決斗 **Ichijōji no Kettō**, *Samurai II* (*Duel at Ichijōji*). Dir: Inagaki Hiroshi. In round two of Inagaki's trilogy, young Musashi further develops his skill. In the climactic battle with the Yoshioka school swordsmen, Musashi reveals how he has become enlightened through his earnest pursuit of *bushidō*. [*Embassy*]

七人の侍 **Shichinin no Samurai**, *Seven Samurai*. Dir: Kurosawa Akira. Arguably the greatest Japanese film ever made—an epic story of a small farm village, beset upon by *nobushi* (outlaw samurai). The defenseless farmers hire six *rōnin* and Mifune Toshirō for protection. Kurosawa brings tremendous technique and depth of narrative to this classic. [*Embassy*]

二十四の瞳 **Nijyūshi no Hitomi**, *Twenty Four Eyes*. Dir: Kinoshita Keisuke. A schoolteacher's life in a small island village, before and during the war, is recalled by her students. Takamine Hideko stars in this *Kinema Junpō* "Best Film of The Year." Satō Tadao cites this film for its "inherent social value...giving its audience a common emotional experience." [*Sony*]

山椒太夫 **Sanshō Dayu**, *Sanshō the Bailiff*. Dir: Mizoguchi Kenji. Ancient feudal society victimizes an aristocratic family. Sanshō is the tyrant of a slave camp. As in most Mizoguchi films, human feelings must compete with a brutal reality. [*Sony*]

1955

決闘巌流島 **Kettō Ganryūjima**, *Samurai III* (*Duel at Ganryū Island*). Dir: Inagaki Hiroshi. Musashi has become an accomplished swordsman, but retreats to the soil of a farm to further polish his soul. In time, he must meet his arch adversary: Sasaki Kōjirō. The film is loosely based on the legend of the famous duel at Ganryū Island in 1612. [*Embassy*]

新平家物語 **Shin Heike Monogatai**, *Taira Clan Saga* (*New Tales of The Heike*). Dir: Mizoguchi Kenji. An epic *jidai geki* somewhat out of the typical Mizoguchi mold. The rising samurai class battles the aristocracy. Good performances and Mizoguchi's deft sense of balance save an otherwise undistinguished film. [*Balzac*]

1956

赤線地帯 **Akasen Chitai**, *Street of Shame* (*Red Light District*). Dir: Mizoguchi Kenji. Mizoguchi's last film continued his theme about women who are oppressed in a male-dominated society. Prostitutes work in postwar Yoshiwara to support the weaknesses of the men in their lives. Noted for its use of electronic music. [*Embassy*]

ビルマの竪琴 **Biruma no Tategoto**, *The Burmese Harp*. Dir: Ichikawa Kon. At the end of the Second World War, a young Japanese soldier steals the robes of a monk in order to survive, then in repudiation of the war, stays in

Burma to adapt an ascetic way of life. A haunting film about the horror of war. [*Connoisseur*]

早春 **Sōshun,** *Early Spring*. Dir: Ozu Yasujirō. A young office worker in Tōkyō is bored with life, so he has an affair. His marriage on the rocks, he is transferred to a branch office where his wife rejoins him. As in most Ozu films, the plot is thin but the characterizations are rich. The title refers to the time of life when young people are starting out. [*Balzac*]

1957

どん底 **Donzoko,** *The Lower Depths*. Dir: Kurosawa Akira. Kurosawa based this film on Maxim Gorky's play. The dark tradition of both Russian and Japanese literature results in a bleak view of life. This is one of several films in which the director portrayed the anguish and hope of the lower classes. Fine acting and direction, if a bit tedious to watch. [*Sony*]

蜘蛛巣城 **Kumonosu-jō,** *Throne of Blood* (*Spider's Web Castle*). Dir: Kurosawa Akira. A brilliant transformation of Macbeth into ancient Japan. Kurosawa mixes Shakespeare with generous doses of Noh theater to produce a chilling and ethereal story of mad ambition. [*Cinematheque*]

雪国 **Yukiguni,** *Snow Country*. Dir: Toyoda Shiro. An adaptation of Kawabata's famous novel. Shimamura is an artist from Tōkyō who visits an *onsen* (hot spring) resort and has an affair with Komako, a geisha. Each has different needs and their worlds are far apart. Their affair finally confirms these contrasts. [*Sony*]

1958

隠し砦の三悪人 **Kakushi Toride no San-Akunin,** *The Hidden Fortress* (*Three Bad Men of the Hidden Fortress*). Dir: Kurosawa Akira. An under-rated, yet delightful action *jidai geki* (period films). A beautiful princess must escape through enemy territory to a friendly *han* (feudal domain). She is accompanied by a loyal general and two bumbling fools who wander into their way. George Lucas credits Kurosawa's work as an influence on *Star Wars*. The film has the excitement (and horses) of a classic American *seibu geki* (Western). [*Cinematheque*]

無法松の一生 **Muhōmatsu no Isshō,** *Rickshaw Man* (*The Life of Matsu the Outlaw*). Dir: Inagaki Hiroshi. Winner of the Venice Film Festival Grand Prize. After returning a lost child to his parents, Mifune Toshirō falls in love with the mother after she suddenly becomes widowed. Unfortunately, his station as a lowly rickshaw puller prevents him from attaining the love of the woman or her child. [*Video Action*]

1959

人間の条件 I-II **Ningen no Jōken I-II,** *The Human Condition, Part 1: No Greater Love* (*The Human Condition I-II*). Dir: Kobayashi Masaki. Kobayashi's epic about war and moral responsibility reflects his humanistic concern. In Part 1, it is 1943, Kaji is sent to Manchuria to supervise a mining camp. He attempts to treat the workers as human beings, but falls into a dispute with the brutal guards. [*Sony*]

人間の条件 III-IV **Ningen no Jōken III-IV,** *The Human Condition, Part 2: Road to Eternity* (*The Human Condition III-IV*). Dir: Kobayashi Masaki. Kaji loses his job at the mine and is drafted into the army. Life is difficult among the recruits and Kaji tries to improve conditions, but to no avail. In the final months of the war, Kaji survives a massacre when his poorly armed garrison is attacked by the Soviets. [*Sony*]

野火 **Nobi,** *Fires on The Plain*. Dir: Ichikawa Kon. Another powerful anti-war film. It is 1945 and the Japanese army is in full retreat in the Philippines. Starving, the soldiers resort to cannibalism. A bleak portrait. [*Embassy*]

鍵 **Kagi,** *Odd Obsession* (*The Key*). Dir: Ichikawa Kon. An elderly man with a beautiful young wife finds the effects of aging on his sexuality unbearable. He involves his daughter and her fiance in the relationship for stimulus, but the four way affair ends badly for all. [*Embassy*]

浮草 **Ukigusa,** *Floating Weeds*. Dir: Ozu Yasujirō. An aging actor and his troupe return home after many years of touring. The troupe breaks up and the actor must choose between a wandering life on the road with his mistress, and a peaceful life with the wife and son that he has so long forsaken. Writer and critic Donald Richie quotes Ozu: "Though this is a contemporary film, in mood it really belongs to the Meiji period." [*Connoisseur*]

1960

悪い奴ほどよく眠る **Warui Yatsu Hodo Yoku Nemuru,** *The Bad Sleep Well*. Dir: Kurosawa Akira. Kurosawa's first production as an independent. Graft and corruption in the construction business is exposed by a young man avenging the death of his father. [*Sony*]

1961

裸の島 **Hadaka no Shima,** *Naked Island*. Dir: Shindō Kaneto. The hard life of a peasant family on an island in the inland sea is chronicled. Slow paced, meditative with little dialogue. [*Video Yesteryear*]

人間の条件 V-VI **Ningen no Jōken V-VI,** *The Human Condition, Part 3*. Dir: Kobayashi Masaki. The final installment of Kobayashi's trilogy finds Kaji and a few survivors in retreat from the Soviet army. After witnessing more horrors, he is taken prisoner. He finally escapes, and thinking about his wife, dies in the cold snow of Siberia. [*Sony*]

用心棒 **Yōjimbō,** *The Bodyguard*. Dir: Kurosawa Akira. A black comedy masterpiece. At the end of the *Tokugawa Bakufu*, Mifune Toshirō wanders into a small village in which greed has divided into warring factions. Mifune devises a plan to pit the factions against each other, thereby killing them off and returning the town to its good citizens. This is the film that was the archetype for so many "spaghetti Westerns." [*Embassy*]

1962

椿 三十郎 **Tsubaki Sanjurō,** *Sanjurō* (*Sanjurō of the Camellias*). Dir: Kurosawa Akira. The follow-up to Yōjimbō. Mifune must protect and teach a group of well-intentioned but naive young samurai. A humorous and well-balanced action piece. David Desser has compared the narrative structures of Tsubaki Sanjurō to that of George Stevens' *Shane*. [*Embassy*]

1963

鬼婆 **Onibaba,** *Witchs*. Dir: Shindō Kaneto. Shindō's blend of demons, sexuality and death makes for chilling viewing. Two women living in a wilderness of reeds prey on unfortunate samurai who wander into their domain. David Desser quotes Shindō: "They are people totally abandoned, outside society's political protection. I wanted to capture their immense energy for survival." As might be expected, the dialect is rough. [*Connoisseur*]

天国と地獄 **Tengoku to Jigoku,** *High and Low* (*Heaven and Hell*). Dir: Kurosawa Akira. Based on Ed McBain's novel *King's*

Ransom. Mifune Toshirō is an executive who cooperates with the police to find the kidnapper of a boy who was mistakenly taken as his own son. Donald Richie notes that the few frames of color in an otherwise black and white film show the technical and financial demands that Kurosawa made on his studios. [*Pacific Arts*]

1964

怪談 **Kaidan,** *Ghost Story*. Dir: Kobayashi Masaki. Based on four short stories as written by Lafcadio Hearn. Ghosts are a standard fixture in Japanese literature, and these stories are appropriately chilling. [*Video Yesteryear*]

砂の女 **Suna no Onna,** *Woman of the Dunes* (*Woman of the Sand*). Dir: Teshigahara Hiroshi. Based on Abe Kōbō's novel. An entomologist finds himself trapped in an isolated sand pit, home of a widowed woman. An eerie story wherein the student becomes the studied. A modern existentialist classic. [*Corinth*]

1965

赤ひげ **Akahige,** *Red Beard*. Dir: Kurosawa Akira. During the late Tokugawa period, a physician rules a public clinic and teaches his young protege the meaning of humility. The last film that Mifune did for Kurosawa. Some call it a masterpiece; others, tedious. [*Cinematheque*]

東京オリンピック ***Tōkyō Orimpikku,*** *Tōkyō Olympic*. Dir: Ichikawa Kon. An unusual sports documentary about the 1964 Olympics. Told from a human, rather than athletic, point of view. [*Voyager*]

1966

大菩薩峠 **Daibosatsu Toge,** *Sword of Doom* (*Daibosatsu Pass*). Dir: Okamoto Kihachi. Okamoto specializes in *chambara* (sword-play) films of an exceedingly violent nature. *Kendō* (fencing) fans will appreciate the fighting skills. The film has been made a number of times by various directors. [*Embassy*]

他人の顔 **Tanin no Kao,** *The Face of Another*. Dir: Teshigahara Hiroshi. Just about as strange as *Suna no Onna*. After an industrial accident, a man chooses plastic surgery, and gets not just a new face, but also a new identity. He then attempts to deceive and seduce his own wife. [*Sony*]

人類学入門 **Jinruigaku Nyūmon,** *The Pornographers* (*Anthropology Primer*). Dir: Imamura Shōhei. A black comedy about a professional pornographer. Disillusioned with the vicissitudes of his work, he fabricates a life-size mannequin that he believes to be the reincarnation of his former lover. [*Connoisseur*]

1967

佐々木小次郎 **Sasaki Kojirō,** *Kojirō Sasaki*. Dir: Inagaki Hiroshi. Having chronicled the life of Miyamoto Musashi, Inagaki turned to Miyamoto's rival, Sasaki Kojirō. As in the Samurai Trilogy, this film is a remake of the director's previous version. [*Video Action*]

1968

初恋地獄遍 **Hatsukoi Jigoku-hen,** *First Love* (*The Inferno of First Love*). Dir: Hani Susumu. A coming of age story, with tragic consequences. A "new wave" film that flirts with the very devices of filmmaking. Sex is the focus of a young man's maturation. [*Video Yesteryear*]

1969

心中 天の網島 **Shinjū-Ten no Amijima,** *Double Suicide* (*Amijima, Lovers' Suicide Paradise*). Dir: Shinoda Masahiro. Shinoda, a "new wave" director, films the story with the form of a *bunraku* (puppet theater) play. The actors are live, but are seemingly controlled by the *kuroko* (bunraku puppet-masters dressed in black). [*Sony*]

赤毛 **Akage,** *Red Lion* (*Red Hair*). Dir: Okamoto Kihachi. Another *chambara* from Okamoto. This time, Mifune plays a lowly horse attendant who, after a long absence, returns to his village. Impersonating a high ranking officer, he finds the town overwhelmed by corruption and is designated to liberate the community. [*Video Action*]

1970

どですかでん **Do Desukaden.** Dir: Kurosawa Akira. Kurosawa's first film in color. The title refers to the onomatopoeic sound made by a trolley car. An experimental film that portrays the life of lower-class slum dwellers. Reminiscent of *Donzoku*. [*Embassy*]

座頭市と用心棒 **Zatoichi to Yōjimbō,** *Zatoichi and Yōjimbō*. Dir: Okamoto Kihachi. There are a slew of "*Zatoichi*, the blind swordsman," films. A *chambara* cult film that revives *Yōjimbō*, the bodyguard of Kurosawa's earlier film. Lots of slash 'em up action. [*Video Action*]

1975

サンダカン８番娼館－望郷 **Sandakan Hachiban Shōkan: Bōkyō,** *Sandakan No. 8* (*Sandakan Brothel No. 8: Homesickness*). Dir: Kumai Kei. An aging prostitute recalls the story of her difficult life in Borneo, where her family had sold her into the life of a *karayuki-san* (woman sent overseas to work as a prostitute) at the turn of the century. A story of fortitude and courage. The lead is played by Hara Setsuko. [*Video Action*]

1976

愛のコリーダ **Ai no Korīda,** *In The Realm of The Senses* (*Arena of Love*). Dir: Ōshima Nagisa. Controversial film, based on the true story of Abe Sada, who in 1936, in a consuming love affair, strangled her lover during orgasm and then cut off his sex organ as a keepsake. The film is so explicit that Ōshima processed and edited the negatives in France to avoid the obscenity laws of Japan. Considered a classic, though the explicit content may be too strong for some people. [*Fox/Lorber*]

1979

復讐するは我にあり **Fukushū Suru wa Ware ni Ari,** *Vengeance is Mine*. Dir: Imamura Shōhei. A police thriller based on a true story of a mass murderer in the 1960s. A violent, psychological profile, reminiscent of *In Cold Blood*. [*Sony*]

1980

影武者 **Kagemusha,** *The Shadow Warrior*. Dir: Kurosawa Akira. An epic portrayal of a poor thief caught in the power struggle of the Takeda clan versus their enemy Oda Nobunaga. The thief is allowed to live if he impersonates the dead lord, Shingen, whom he closely resembles. A story of an individual caught up in history. The final sequence recreates the battle of Nagashino in 1575. [*CBS/Fox*]

ええじゃないか **Ee ja Nai ka,** *Why Not? (Isn't It All Right?)*. Dir: Imamura Shōhei. On the eve of the Meiji restoration, a young sailor who has lived in the U.S. returns to Japan and finds his country in turmoil. He becomes involved with a group of lower class revolutionaries. [*Kino*]

1981

駅 **Eki,** *Station*. Dir: Furuhata Yasuo. A police action thriller. A detective/Olympic sharpshooter pursues a cop killer. He meets

a woman and has an affair, but the woman becomes the key to apprehending the murderer. [*Video Action*]

1982

雪華葬刺 **Sekka Tomurai-zashi,** *Irezumi: The Spirit of Tattoo* (*Final Cut of the Snowflake*). Dir: Takabayashi Yōichi. A young woman pleases her lover by having her back elaborately tattooed. Erotic tale of obsession and pain. [*Pacific Arts*]

1983

家族ゲーム **Kazoku Gēmu,** *The Family Game*. Dir: Morita Yoshimitsu. A satirical look at the modern Japanese family, with the *sarariiman* (salaryman) father and emphasis on the children's education. In this case, the mother is weak—not the typical *kyōiku mama* (education mother)—so the father hires a tutor to discipline his youngest son. [*Sony*]

細雪 **Sasame Yuki,** *The Makioka Sisters* (*A Light Snow*). Dir: Ichikawa Kon. Tanizaki's famous novel about four wealthy sisters from Ōsaka is lavishly photographed. It is just before the war and the influence of westernization permeates the family and society. Kansai dialect is evident. [*R5/S8*]

1984

お葬式 **O-soshiki,** *The Funeral*. Dir: Itami Jūzō. An outrageous and irreverent look at the formalized ritual process in Japanese society. When father dies, the bereaved young couple rent a "how to" video so that proper funeral protocol can be assured. The funeral stretches out as a series of farcical events. [*Republic*]

瀬戸内少年野球団 **Setouchi Shōnen Yakyū-Dan,** *MacArthur's Children* (*The Inland Sea Boys' Baseball Team*). Dir: Shindō Masahiro. At the end of World War II, a small fishing village must come to terms with the nation's defeat. A sentimental portrait, beautifully photographed. [*Pacific Arts*]

1985

火祭り **Himatsuri,** *The Fire Festival*. Dir: Yanagimachi Mitsuo. A rather difficult film, in the "new wave" style. The plot, based on a true incident, is the tale of a lumberjack at odds with man's spoiling of nature. Essentially metaphysical with a violent ending. [*Karl/Lorimar*]

乱 **Ran,** *Chaos*. Dir: Kurosawa Akira. The second film that Kurosawa adapted from Shakespeare: in this case, King Lear, set in 16th century Japan. A sumptuous film, as only Kurosawa can do it. Donald Richie calls it "an oratorio." [*CBS/Fox*]

1986

鏑の権三 **Yari no Gonza,** *Gonza the Spearman*. Dir: Shinoda Masahiro. Based on a story by Chikamatsu Monzaemon, the famous playwright of the early 18th century. During the peaceful Tokugawa era, samurai were obliged to engage in activities other than warfare. Gonza involves himself in an illicit love affair, which, as in most Japanese films, ends badly. [*Kino*]

1987

タンポポ **Tampopo,** *Dandelion*. Dir: Itami Jūzō. According to Variety, *Tampopo* is the third highest grossing Japanese film (behind *Ran* and *Kagemusha*) to play in the US. Itami's comedic style blasts at social icons, East and West, but comes off refreshingly funny. The basic plot involves a single mother's determination to establish a *rāmen* (noodle) shop. A truck driver drifts into her shop to provide tutelage and inspiration. Itami loosely drapes his narrative with many subplots and digressions that reinforce the theme. [*Republic*]

1988

黒い雨 **Kuroi Ame,** *Black Rain*. Dir: Imamura Shōhei. Ibuse's famous novel about survivors of Hiroshima is touchingly rendered on the screen. Stunning photography in black and white, with a realistic portrayal of the nuclear holocaust. We follow the lives of a young girl and her caretaker aunt and uncle as they slowly succumb to the effects of radiation poisoning. A detective thriller by Ridley Scott, using the same title was released in the US at about the same time. [*Fox/Lorber*]

マルサの女 **Marusa no Onna,** *A Taxing Woman*. Dir: Itami Jūzō. Following on the heels of his success with Tampopo, Itami constructs another satirical look at society. A thoroughly modern Japanese woman goes to work (after divorce) for the Japanese IRS. A mild-mannered type at the office, she turns into "Super Tax Collector" while chasing sleazy crooks. Itami's vision reflects the impact of "internationalization" on new Japan. [*Fox/Lorber*]

夏休みの１９９９年 **Natsu-Yasumi no 1999-nen,** *Summer Vacation ,1999*. Dir: Kaneko Shūsuke. A romantic vision of four boys who are coming of age. Spending the summer vacation at their boarding school, the boys experience the transition from adolescence to adulthood. [*New Yorker*]

1989

マルサの女 II **Marusa no Onna II,** *A Taxing Woman's Return* (*A Taxing Woman 2*). Dir: Itami Jūzō. The sequel to *Marusa no Onna* is a distinctly darker film. The humor and satire are toned down, and our heroine pursues a more deadly criminal, a religious cult scam. [*New Yorker*]

1990

夢 **Yume,** *Dreams*. Dir: Kurosawa Akira. Viewers expecting the traditional Kurosawa *jidai geki* are in for a surprise, as are those who anticipate a standard narrative structure. *Yume* is a set of nine short episodes, each a dream-like module that is connected by the theme of man and nature. Each "dream" allegorizes on the effect that humans toll on the environment. Kurosawa has made a pure film to satisfy his artistic ambitions. Don't look for much in the way of dialogue however. [*Warner*]

If you have trouble getting a particular video from your local store, or if there is no local store, the following retailers offer mail order service.

Classic Video
418 South Craig St.
Pittsburg, PA 15213
Tel. 412 - 621 - 3232
($3.00 shipping charge per video)

Japan Video, Inc.
1737 Post Street
San Francisco, CA 94115
Tel. 415 - 563 - 5220
Fax 415 - 563 - 5454

Availability of subtitled videos in Japan appears to be rather limited, but then people in Japan have so many other resources available that they don't get much sympathy from us.

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Title: *Shachō Hisho, Reiko*
President's Secretary, Reiko

1

Reiko: *Ha!*
(like an athlete, she uses this sound to focus her energy for the physical feat she is about to perform)
Sound FX: *RRR RRR*
Ring Ring

- *Shachō* = "company president"
- *hisho* ("secretary") can include executive secretaries with adminstrative authority, but in Japan a female *hisho* is usually closer to a receptionist or "gofer."
- *ri ri ri* is a standard ringing sound, although *ru ru ru* is sometimes used for the newer electronic sounding phones.

2

"Sound" FX: *Kuru!*
(effect of rotating or turning)

3

"Sound" FX: *Suta!*
(effect of landing firmly on feet)
Sound FX: *RRR*
Ring

- *suta suta* is often used to describe a brisk, energetic walk.

4

Reiko: *Konshū ippai shachō wa natsu-yasumi o totte-orimasu.*
"All this week, the president is taking (his) summer vacation." (PL4)
Reiko: *Hai.*
"(Yes)."

- *konshū* = "this week" • *ippai* means "full," and when used with time words means "throughout/until the end of (the time specified)."
- *natsu* = "summer" • *yasumi* = "vacation"
- *totte* is the *-te* form of *toru* ("take").
- *orimasu* (plain form *oru*) is a humble form of *iru* ("is/are"), so *totte-orimasu* has essentially the same meaning as *totte-iru* ("is/are taking"). She uses the humble form even in referring to actions of the company president because she is speaking to an outsider.
- On the phone or in very formal speech, *hai* is sometimes used to punctuate the end of sentences and gently reconfirm what has just been said. Often it has no more weight than a period, and does not really mean "yes."

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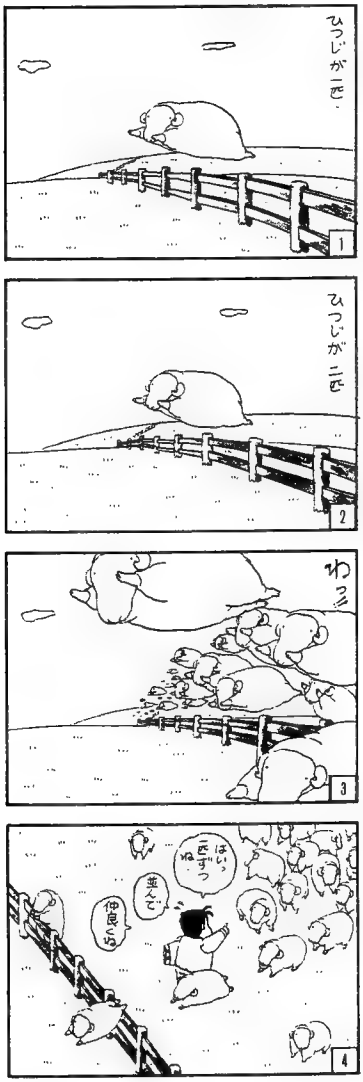
順　番



Title: *Junban*
Order/Sequence

1

Narration: *Hitsuji ga ippiki*
"One sheep"

- *hitsuji* = "sheep"
- *ippiki* is a combination of *ichi* ("one") and *-hiki*, the most commonly used counter-suffix for small to medium-sized animals. *-hiki* changes to *-piki* in some combinations which would otherwise be difficult to say, such as one (try saying *ichi-hiki*), six (*roku* + *hiki* = *roppiki*), eight (*hachi* + *hiki* = *happiki*), and ten (*juppiki*), and to *-biki* for three (*sanbiki*).
- The implied verb is *iru* ("there is/are"), but it normally would not appear until the last sheep has been counted.

2

Narration: *Hitsuji ga nihiki*
"Two sheep"

3

Narration: *Wa!!*
"Ack!!"

4

Boy: *Hai! Ippiki zutsu ne.*
"Alright now, one at a time, okay?"
(PL2)
Narande,
"Form a line, (and)
Naka-yoku ne.
be friendly {don't push}, okay?"

- *Hai*, most often meaning "yes," here serves simply as a way of gathering attention for the command/request that follows it, so you can think of it as "Alright/Okay/Well now"
- *zutsu* = "each/at a time" • *ippiki zutsu* = "one (animal) at a time"
- *narande* is the *-te* form of *narabu* ("form a line/line up")
- *naka-yoku (suru)* means "be on good/friendly terms with" or "to do something in a friendly/harmonious way, without fighting." It comes from *naka* ("relationship") plus *yoku*, the adverb form of *yoi* ("good").

Title: *Shachō Hisho, Reiko*
President's Secretary, Reiko

1

Reiko: *Shachō wa o-ai dekimasen.*
"The president cannot see you." (PL3-4)
Gangster: *Urusai. Sassa-to dase!* (PL1)
"Shut up. Hurry up and bring him out!"
Sound FX: *Ban*
Bang (pounding on desk)

- *o-ai dekimasen* is a very polite way to say "can't meet," from the verb *au* ("meet").
- *urusai* is really an adjective meaning "noisy/bothersome," but it's used like the English expression "shut up."
- *sassa-to* = "quickly/right away" • *dase* is the abrupt command form of *dasu* ("put out/bring out").

2

Reiko: *Ranbō wa yamete kudasai.*
"Please stop (your) rough behavior. (PL3)
Keisatsu o yobimasu yo.
I'll call the police." (PL3)
Gangster: *Yoberu mon nara yonde-miro.*
"Try calling if you can." (PL1)
Gangster: *He he . . .*
"Heh, heh . . ." (sinister laugh)
Sound FX: *Buchi!!*
(sound of phone cord being ripped from wall)

- *ranbō* = "violence/rough behavior"
- *yamete kudasai* = "please stop" • *keisatsu* = "police"
- *yobimasu* is the PL3 form of *yobu* ("call/summon"), and *yoberu* is its potential form ("can call/summon")
- *mon* = *mono* (serves to emphasize *yoberu*) • *nara* = "if"
- *yonde-miro* is the *-te* form of *yobu* plus the abrupt command form of *miru* ("look/see"), which together mean "try calling (and see)".

3

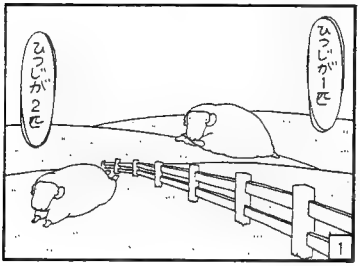
Reiko: *O-mawari-san!*
"Police!"

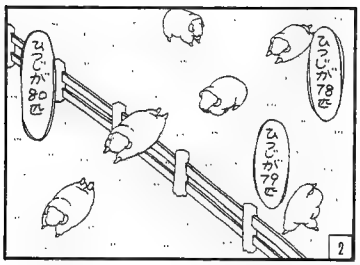
- *O-mawari-san* might literally be translated as "Mr. Walkaround," a name that comes from the constant neighborhood patrolling Japanese policemen do. *O-mawari-san* has a personal, informal tone.

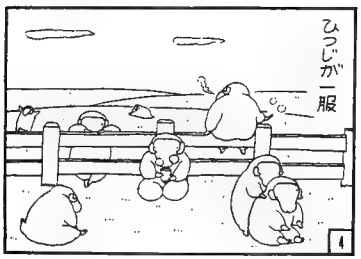
4

"Sound" FX: *Fura fura*
(dizzy, staggering effect)
Sound FX: *Kiin*
(effect of shrill ringing in his ears)

休　憩







Title: *Kyūsoku*
Breather

1 **Narration**: *Hitsuji ga ippiki, hitsuji ga nihiki . . .*
"One sheep, two sheep . . ."

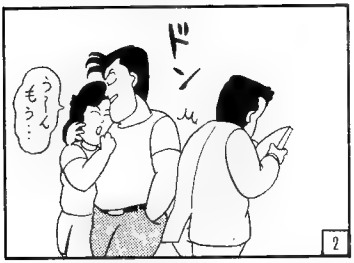
2 **Narration**: *Hitsuji ga nanajū-happiki, hitsuji ga nanajū-kyūhiki, hitsuji ga hachijuppiki . . .*
"78 sheep, 79 sheep, 80 sheep . . ."

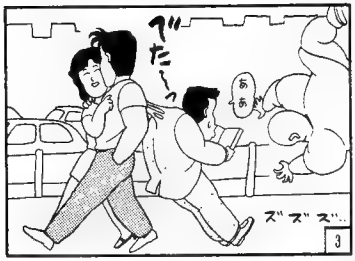
3 **Narration**: *Hitsuji ga . . .*
"Sheep . . ."
Boy: *Sū sū.*
(sound of gentle breathing → sleeping soundly/ peacefully)

4 **Narration**: *Hitsuji ga ippuku.*
"The sheep take a break."

- *ippuku (suru)* can mean both "(take) a break/a rest" and "(have) a smoke." Needless to say, English cannot duplicate the (bad) pun on *ippiki*, which is the key to the humor here. For manga such as this one, *da-jare* ("bad pun") is a useful word to have in your vocabulary.

粘　着





Title: *Nenchaku*
Adhesion

1

Bystander: *Hiruma kkara beta beta shiyagatte . . .*
"Carrying on in broad daylight . . .!" (PL2)
Woman: *Nē, Aishite-rū?*
"Hey (honey), do you love me?" (PL2)

- *hiruma* = "daytime"; *kara* means "from," so *hiruma-(k)kara* literally means "(starting) from/in the daytime."
- *beta beta* can refer to "stickiness/tackiness," or as an extension, to a display of affection. *beta beta suru* = "be sticky" or "make a display of affection/be all over."
- *shiyagatte* is a derogatory equivalent of *shite*, from the verb *suru* ("do"). (*shi-* + *yagaru* = *shiyagaru*)
- at the beginning of a sentence, *nē* is used to get the other person's attention.
- *aishite-(i)ru* is from verb *aisuru* = "love." The *-ru* at the end is drawn out in a sing-song, baby talk fashion.

2

Sound FX: *Don*
Thump (sound of bumping into someone)
Woman: *Ūn, mō . . .*
"Uhm, I'll never . . .

- *mō*, with a negative verb (*hanasanai*, below), means "never/no more."

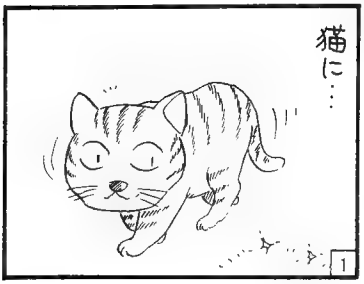
3

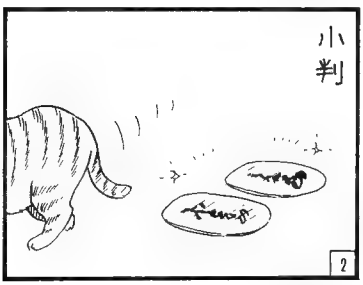
"Sound" FX: *Betā!*
(effect of two things sticking together)
Passerby: *A . . a . . .*
"Uh . . uh . . ."
Sound FX: *Zuzuzu . . .*
(scraping or dragging along pavement)

4

Bystander: *Iyā! Nan to mo . . .*
"Good grief! I never . . .!" (PL2)
Woman: *hanasanai kara . . .*
"(I'll never) let you go, (so) . . ." (PL2)
Man: *Wakatte-ru yo.*
"I know." (PL2)
"Sound" FX: *Betā*
Sound FX: *Zuzuzu . . .*

- *iya* is an exclamation like "oh no/good heavens."
- *nan to mo* is the beginning of *nan to mo ienai*, lit. "there is nothing I can say," an expression of awe or disgust.
- *hanasanai* is the plain negative of *hanasu*, "let go/release."
- *wakatte-(i)ru* is from *wakaru*, "be understood/be known."





1
2

Narration: *Neko ni . . . koban*
"Gold coin(s) to cats"

- *neko* = "cat(s)"
- *ni* indicates direction here, so *neko ni* means that something is being given to/placed before the cat.
- *koban* ("small coin(s)") were made of gold and used as the standard coinage during the Tokugawa period. Oval in shape and about three inches long, they were called "small" in contrast to the earlier *ōban* ("large [gold] coins"), which were twice as long and wide.
- *neko ni koban* carries the same sentiment as "Pearls before swine."

3
4

Narration: *Obatarian ni . . . rappingu.*
"(is like) wrapping paper to Obatarian."
Sound FX: *Biri biri biri.*
(sound of tearing paper)

- *rappingu* is the English word "wrapping" in katakana.

The title:
Obatarian first graced the pages of MANGAJIN in issue No. 4, but for readers who missed her debut, here's some background. The name *Obatarian* is a combination of two words:

obasan - literally "aunt," but also a generic term for middle-age/adult women

Batarian - the Japanese title for the American horror movie *Return of the Living Dead* (apparently a reference to the "battalions" of zombies who wreak havoc on the humans in the film).

Obatarian is used as a generic term for this type of character, but it's also used as if it were an individual name (this is similar to the use of the word *obasan*).

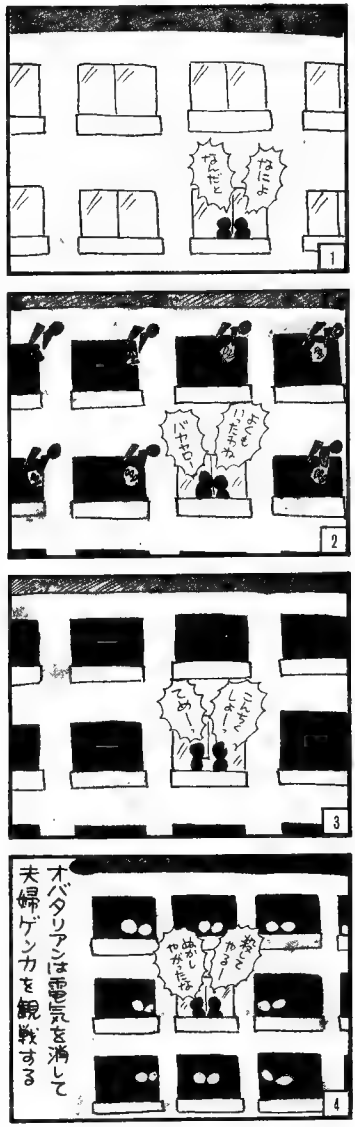
Sex & Violence in Manga

(continued from page 9)

possible. Works such as *Angel, Rapeman* (which seemed to condone violence against women), or stories of the "*Loli-kon*" or "Lolita-complex" ilk (a type of "kiddie porn") began to appear in mainstream magazines designed for teenagers or younger.

Over the last year, a reaction to the most offensive manga has finally occurred, and crackdowns have taken place throughout Japan. In April over forty publishers, editors and artists involved in the production of offensive amateur or "underground" comic magazines were arrested. Many others have been warned by the authorities. Predictably, this has caused great debate in the industry, with some fearing freedom of speech is about to be curtailed, and others calling for more self-regulation. It is a long-overdue debate, and I, for one, see it as part of a natural process. Manga are so entrenched in Japanese society today that we are unlikely to witness an overreaction of the sort that occurred in the fifties in the United States. A balance between the interests of the artists and the interests of the general public will hopefully result. And I'm sure that in the eyes of non-Japanese, manga will continue to appear terribly violent and pornographic.

Frederik L. Schodt is the author of *Manga! Manga! The World of Japanese Comics* and *Inside the Robot Kingdom* (both by Kodansha International), and has translated such works as the *Gundam* series (Del Rey Books), and Tezuka Osamu's manga version of *Crime and Punishment* (Japan Times).



1

Wife: *Nani yo.*
"What (do you mean)?" (PL1)
Husband: *Nan da to.*
"What did you say?" (PL1)

- *nani* = "what," and the emphatic *yo* gives a defiant tone, demanding an explanation, or questioning the other person's right to say/do such a thing.
- *nan da to*, with the quotative *to*, literally means "You said what?" Though similar to *nani yo* in demanding an explanation, it works as a comeback to spoken insults only.

2

Wife: *Yoku mo itta wa ne.*
"You've got some nerve to say something like that!" (PL1-Fem)
Husband: *Baka-yarō.*
"You idiot." (PL1)
"Sound" FX: *Pa! Pa! Pa!* (etc.)
(effect of lights going out; also used for lights coming on)

- *yoku mo* at the beginning of sentence is like "How dare you do/say. . ." or "You've got some nerve/audacity/cheek."
- *itta* is the plain/abrupt past form of *iu* ("say").
- see the Basic Japanese column in this issue for more about *baka-yarō*. Strictly speaking, *yarō* refers to a male, but when it's used as an insult, the gender distinction becomes less critical.

3

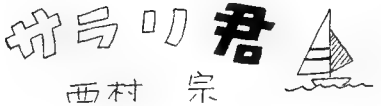
Wife: *Kon-chikushō!*
"You S.O.B.!" (PL1)
Husband: *Temē!*
"You (expletive)!" (PL1)

- *kon* is a contraction of *kono* ("this") and *chikushō* means "beast," so *kon-chikushō* literally means "this/you beast," but it's used more as a general expression of disgust.
- *temē* is an insulting version of *omae* ("you"), used by males. It's actually a corruption of the word *temae*. The *-ē* ending has a rough, gangster/laborer-like tone.

4

Wife: *Koroshite yaru—.*
"I'll kill you." (PL1)
Husband: *Nukashi-yagatta na.*
"Now you've said it." (PL1)
Narration: *Obatarian wa denki o keshite fūfu-genka o kansen suru.*
"Obatarians turn off the lights to watch domestic squabbles." (PL2)

- *koroshite* is the *-te* form of *korosu* ("kill")
- *yaru* ("give/do for") is added to verbs to indicate the direction of the action, like "I'm going to do something to you." *Yaru* is also used when referring to giving something to an inferior (*eg.* food to an animal).
- *nukashi* is from *nukasu* (derisive word for "say"), and *yagatta* is the plain/abrupt past form of the insulting verb suffix *-yagaru*.
- *obatarian* refers to a type of character, as well as the individual who is the heroine of this series.
- *denki* = "electricity/lights"
- *keshite* is the *-te* form of *kesu* ("put out/extinguish")
- *fūfu* = "husband and wife" • *kenka*, meaning "fight/argument," becomes *-genka* in combinations.
- *kansen suru* literally means "to watch a battle" and in more cordial circumstances refers to watching competitive sports.



Sarari-kun
by Nishimura Sō

1

Sarari-kun: *Nemurenai yo . . .*
"I can't sleep . . ." (PL2)
Wife: *Hitsuji ga ippiki, hitsuji ga nihiki to kazoete-iru uchi ni nemuru wa.*
"As you're counting one sheep, two sheep (and so on), you'll fall asleep." (PL2-Fem)

- *nemurenai* is the plain/abrupt negative form of *nemureru* ("be able to sleep"), from the verb *nemuru* ("sleep"). *yo* gives emphasis.
- *hitsuji* = "sheep"
- *-hiki* is a counter suffix for small to medium-sized animals, but for one, the combination *ichi-hiki* becomes *ippiki*.
- *kazoete-iru* is from the verb *kazoeru* ("count").
- after a verb, *uchi ni* = "while/as you are . . ." so *kazoete-iru uchi ni* literally means "while counting/as (you) count."
- *wa* is feminine speech and gives light emphasis.

2

Sarari-kun: *Hitsuji yori ushi ga ii.*
"Cows are better than sheep/I prefer cows to sheep." (PL2)
Wife: *Go-zui-i ni.*
"As you wish."

- *yori* is used in comparisons; *hitsuji yori* = "(rather/more) than sheep"
- *ii* = literally means "good," but it's also used to indicate preferences, so *ushi ga ii* could also be translated "I prefer cows (rather than sheep)."
- *zui-i ni* = "at will/as one wishes." The prefix *go-* is honorific, but its use here is slightly sarcastic.

3

Sarari-kun: *Ushi ga ippiki, wagyū ga nihiki, sutēki ga ichimai.*
"One cow, two wagyū, one steak."

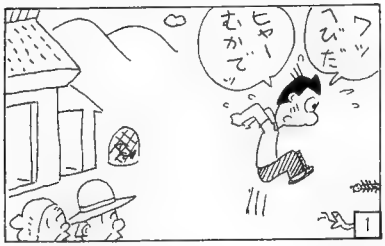
- *ushi* = "cow"
- *wagyū* is the famous Japan-bred beef stock (or its meat). The prefix *wa* is another reading for one of the characters in *Yamato*, an ancient name for Japan.
- *sutēki* is a katakana version of the English word "steak."
- *-mai* is the counter-suffix for flat things, such as paper, sliced bread, CDs, and steaks.

4

Sarari-kun: *Me ga sameta.*
"I woke up/I'm awake." (PL2)

- *me* = "eye(s)"
- *sameta* is the plain/abrupt past of the verb *sameru*, which means "wake up." The sentence has the feeling of "Now I'm wide awake."

Sarari-kun
by Nishimura Sō



1

Sarari-kun: *Wa! Hebi da.*
"Yikes! It's a snake." (PL2)
Sarari-kun: *Hyā, mukade!*
"Ack, a centipede!"

2

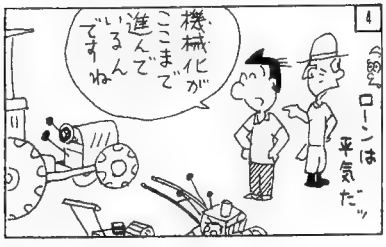
Farmer: *Tsuide ni kore o mite kudasai. Zōtto shimasu yo.*
"While you're at it, please take a look at these. They'll send a shiver down your spine." (PL3)

- *tsuide ni* = "while you're at it/while doing (something else)"
- *kore* = "this/these"
- *mite* is the *-te* form of *miru* ("look at/see"). *kudasai* following the *-te* form of a verb means "please do (the action of the verb)."
- *zōtto shimasu*, with either a long or a short *zo*, means "(you will) feel a chill/shudder with fear."
- *yo* is for emphasis

3

Sarari-kun: *Nenri maru-maru pāsento. Izure mo rokujukkai-barai . . . Hē.*
"Annual interest (rate) blank-blank percent. All of them payable in sixty installments . . . How about that." (PL2)

- *nenri* is a contraction of *nenkan* ("period of a year") and *risoku* ("interest"), so it means "annual interest rate"
- *maru*, literally "circle," is a way of indicating a "blank." *maru-maru* indicates a two-digit number.
- *pāsento* = katakana version of the English word "percent"
- *izure mo* = "in either/both/all case(s)"
- *rokujukkai* = "sixty times." *kai* is the counter suffix for "times/occasions."
- *harai* ("payment") becomes *-barai* in combinations. *rokujukkai-barai* = "payment in sixty installments."



4

Farmer: *Rōn wa heiki da!*
"Loans don't faze him!" (PL2)
Sarari-kun: *Kikai-ka ga koko made susunde-iru n desu ne.*
"Mechanization has progressed this far, hasn't it. → **Mechanization has come a long way, hasn't it."** (PL3)

- *rōn* is the English word "loan" in katakana
- *heiki* = "calmness/coolness"
- *kikai* = "machine" • *kikai-ka* = "mechanization"
- *susunde-iru* is from *susumu* ("to advance/progress")

Title: *Kara-oke*
Kara-oke

- *kara-oke* is a combination of *kara* ("empty") and *oke*, an abbreviated approximation of the word "orchestra." As most readers are probably aware, this is a "sing-along" sound system.

2 **Sound FX**: *Pecha-kucha pecha-kucha pecha-kucha*
(sound of chattering voices)

3 **Tanaka-kun**: *Che! . . . Dare mo kiite-nai.*
"Rats! . . . Nobody's listening." (PL2)

- *che!* is an exclamation of disgust, probably a little rougher sounding than "rats!" but not obscene.
- *dare* = "who," but *dare mo* with a negative verb means "nobody."
- *kiite-(i)nai* is the plain/abrupt negative of *kiite-(i)ru* ("is listening"), from the verb *kiku*.

4 **Tanaka-kun**: *Kachō no bakatare—, aho, tako, debeso—*
"The section chief's a blockhead, idiot, octopus, has a protruding navel . . ." (PL1)
Sound FX: *Pecha-kucha pecha-kucha*

- *bakatare* is a variation of *baka* = "fool/idiot." (see the Basic Japanese column in this issue for more about *baka*.)
- *aho* is essentially the same as *baka*, but *aho*/*ahō* is more prevalent in the Kansai/Osaka region.
- *tako* means "octopus," but it's used partly because it gives a nice ring when combined with *aho* and *debeso*.
- *debeso* is literally "protruding navel." It's a combination of *de-* from the verb *deru* ("stick out/protrude"), and *heso* ("navel"), which changes to *beso* in this combination.

Title: *Kenka*
The Fight

1

Sound FX: *Don*
Thump (sound of bodies colliding)

2

Man: *Oi! Ayamare!*
"Hey! Apologize!" (PL1)
Tanaka-kun: *Sotchi kara butsukatte kita n ja nai desu kā?*
"You bumped into me, didn't you?" (PL3)

- *oi* or *ōi* = "hey!" but has a rough, masculine tone.
- *ayamare* is the plain/abrupt command form of the verb *ayamaru* ("apologize").
- *sotchi* is a colloquial contraction of *sochira*, literally "that way/over there," but also used to refer to "you/your side."
- *butsukatte* is the *-te* form of the verb *butsukaru* ("collide"). Combined with *kita*, the plain past of *kuru* ("come"), it means "came crashing (into me)."
- *. . . n ja nai desu ka* is an abbreviation of *. . . no de wa nai desu ka* ("is it not that . . .").

3

Man: *Yaru ki ka? Ore wa jūdō yatte-ru n da zo.*
"Wanna fight? I know (do) jūdō!" (PL2-1)
Tanaka-kun: *Boku wa suidō yatte-ru n desu yo.*
"I do suidō!" (PL3-2)

- *yaru* is literally "do," a generic action verb somewhat more abrupt/masculine than *suru*.
- *ki* means "spirit/feeling/intention," so *yaru ki* means "feel like doing" (in this case "feel like having at it").
- *ore* is a rough/informal word for "I/me" used only by males. It could be considered one step rougher than *boku*.
- *yatte-(i)ru* is from the verb *yaru* ("do").
- *n da* is a plain/abrupt contraction of *no desu*.
- *zo* is an emphatic ending, rougher than *yo* and generally used by males.
- *suidō* means "waterworks/water supply/city water," but the *-dō* is the same *-dō* as in *jūdō*. This kanji, also read as *michi*, means "road/way/path" in the literal as well as figurative sense. Thus, *jūdō* literally means "soft/gentle way," and *suidō* means "the way of water → waterworks."

4

Man: *Ma . . . maitta!*
"I . . . I give up!" (PL2)
Sound FX: *Shu—*
(sound of water spraying from hose)

- *maitta* is the plain/abrupt past of the verb *mairu*, "be beaten/give in."

ポケットストーリー20
「夕方物語」
佐・森雅之
公園で遊んでいたら、
1
お母さんが迎えにきたので、
2
るみちゃんは帰っていった。
じゃーね
3
バイバーイ!
またねー!
4
5

Title: *Poketto Sutōrii 20* *Yūgata Monogatari* *saku • Mori Masayuki*
Pocket Story 20 **An Evening Tale** **by • Mori Masayuki**

- *yūgata* = "evening" • *monogatari* = "story/tale"

1

Narration: *Kōen de asonde-itara,*
When (we) were playing in the park,

- *kōen* = "park"
- *asonde-itara* is the plain/abrupt past form of *asonde-iru* ("is/are playing," from *asobu*, "to play") plus the ending *-ra*, which attaches to the past form of a verb to make it conditional ("if") or time-related ("when").

2

Narration: *okāsan ga mukae ni kita no de,*
because (her) mother came to get her,

- *mukae* is from the verb *mukaeru* ("go out to meet someone and bring him/her back").
- *kita* is the plain/abrupt past of *kuru* ("come").
- *ni* can indicate purpose, so *mukae ni kita* means "came to meet/for the purpose of meeting."
- *no de* = "because"

3

Narration: *Rumi-chan wa kaette itta.*
Rumi-chan went home. (PL2)
Rumi: *Jā nē!*
"So long!" (PL2)

- *-chan* is an informal version of *-san*, used with the names (usually first names) of close friends, children, and some animals. It might be that her name is Rumiko and this has been shortened to Rumi for combining with *-chan*.
- *kaette itta* combines the *-te* form of *kaeru* ("come/go home") with the plain/abrupt past form of *iku* ("go"). Adding *(-te) iku* to verbs often indicates that the action moves away from the speaker, while *(-te) kuru* ("come") indicates an action approaching the speaker.
- *jā nē* is an informal "goodbye." *ja* is a contraction of *de wa* ("then/that being the case"), and it implies a complete thought like *Jā mata aimashō/asobimashō ne* ("Well then, let's meet/play again (some other time), okay?").

4

Girl: *Bai-bāi!*
"Bye-bye!" (PL2)
Friend: *Mata nē!*
"(See you) again!" (PL2)

- *bai-bai* is English "bye-bye" rendered in katakana.
- *mata nē* (literally, "again, okay?") is another short form of the phrase (*Jā mata aimashō/asobimashō ne*) above.

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7
6
るみちゃんは
学校休んで、
9
次の日から
2日、
8
3日目に
先生が
10
るみちゃんは
おうちの
つごうで
きのう
転校
しました
11

8

Narration: *Tsugi no hi kara futsuka,*
From the next day, for two days,

- *tsugi* = "next"
- *hi* = "day" when referring to this day/that day/etc.
- *kara* = "from" or "beginning on/at"
- *futsuka* = "(a period of) two days." The *ka* in *futsuka* is written with the same kanji as *hi*, but *ka* is a counter suffix for days.

- If you're in a daze about days: In most cases, the same words are used for counting the number of days and for referring to the days of the month.
  - 1 is irregular: *ichi-nichi* = "one day," but *tsuitachi* = "the first (of the month)."
  - For 2 through 10, *-ka* is the counter suffix: *futsuka* (2), *mikka* (3), *yokka* (4), *itsuka* (5), *muika* (6), *nanoka* (7), *yōka* (8), *kokonoka* (9), *tōka* (10).
  - Above 11, *-nichi* is the counter suffix, except for 20 and numbers ending in 4: thus, *jūichi-nichi* (11), *jūni-nichi* (12), *jūsan-nichi* (13), etc., but *jūyokka* (14), *hatsuka* (20), and *nijūyokka* (24), etc.

9

Narration: *Rumi-chan wa gakkō yasunde,*
Rumi-chan was absent from school, and . . .

- *gakkō* = school.
- *yasunde* is the *-te* form of *yasumu* ("to be absent/take a day off"); the *-te* form in this use means "and . . ."

10

Narration: *mikka-me ni sensei ga . . .*
on the third day, the teacher [told us] . . .

- *mikka* means "three days," and *-me* is the counter suffix for items in a sequence, so *mikka-me* means "the third day."
- *sensei* = "teacher"

11

Teacher: *Rumi-chan wa o-uchi no tsugō de / kinō tenkō shimashita.*
"Rumi-chan, for family reasons / transferred to another school yesterday." (PL3)

- *uchi* can refer either to one's house or one's family, here the latter; the honorific *o-* is added when referring to someone else's home/family.
- *tsugō* = "circumstances/reasons" and *de* = "because of/for," so *o-uchi no tsugō de* could also be translated "because of family circumstances."
- *tenkō* = "to transfer to a different school"

といった。
12
13
あのねえ
うん……
15
14
るみちゃんち
お父さんと
お母さん
離婚しちゃった
んだって
16
……
かわいそうだね
17

12

Narration: . . . *to itta.*
. . . **(she/the teacher) said.** (PL2)

- *to* marks what precedes it as something quoted.
- *itta* is the plain/abrupt past form of *iu* ("say"). This phrase completes the sentence from two frames back.

15

Mother: *Un. . . / Ano nē . . .*
"Uh-huh . . . / You see . . ."

- *un* can be an informal "yes," or merely a low "Mmm" to acknowledge a question or statement.
- *ano nē* is often used to begin explanations, especially to children, and lends a certain gravity to what follows. It's used more by women than by men.

16

Mother: *Rumi-chan-chi, otōsan to okāsan / rikon shichatta n da tte.*
"At Rumi-chan's {house}, her father and mother / got divorced, they say." (PL2)

- *Rumi-chan-chi* is a contraction of *Rumi-chan no uchi* ("Rumi-chan's house/family"); *dewa* ("at") has been left out after *(u)chi* in this colloquial style.
- *rikon* = "divorce" • *rikon suru* = "get divorced"
- *shichatta* is a contraction of *shite shimatta*, which combines the *-te* form of *suru* ("do") with the plain/abrupt past form of *shimau* ("complete/finish"). Adding *(-te) shimau* to a verb often implies that the action is undesireable/regrettable.
- *n* is a contraction of the explanatory *no*, and *da* is the plain/abrupt form of *desu.*
- *tte* indicates hearsay — "I heard/(someone) said/says," which often translates more naturally as "apparently/evidently."

17

Mother: *Kawaisō da ne.*
"It's sad, isn't it." (PL2)

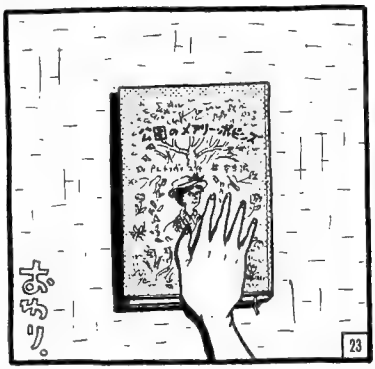
- *kawaisō* means "sad/pitiable" and can be said either of situations or people.

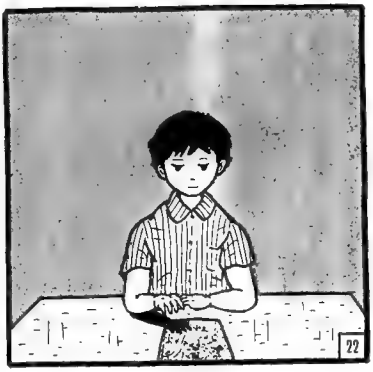
19

18

るみちゃんから、
借りた本。
21

20


ぶらり。
23


22

21

Narration: *Rumi-chan kara / karita* hon.
A book (I) borrowed from Rumi-chan.

- *kara* = "from" • *Rumi-chan kara* = "from Rumi-chan"
- *karita* is the plain/abrupt past form of *kariru* ("borrow").
- *Rumi-chan kara karita* is a complete thought ("borrowed from Rumi-chan") that modifies *hon* ("book"). A full sentence would read something like *Kore wa Rumi-chan kara karita hon desu* — "This is a book that I borrowed from Rumi-chan."

23

On Book: *Kōen no Mearii Popinzu* *P. L. Toravāzu saku* *Hayashi Yōkichi yaku*
Mary Poppins in the Park **By P. L. Travers** **Translated by Hayashi Yōkichi**
In Corner: *Owari*
The End

- Both *saku* ("by ...") and *yaku* ("translated by ...") can be placed either before or after the author's/translator's name on book covers and title pages (cf. title frame).

第101話 大根と英語
オレは少し
金ができたので
学生時代によく
登った山に
行ってみることにした
ガガガタゴトコン
1
ピー
2
3

1

Title: *Dai Hyakuichi Wa: Daikon to Eigo*
Story No. 101: Radishes and English

- *daikon*, written with kanji meaning "great root," is a white Japanese radish that can grow to a diameter of several inches and a length of two feet or more. It's widely used in Japanese cuisine, but suffers from something of a rural, unsophisticated image.

Narration: *Ore wa sukoshi kane ga dekita no de,*
I had made a little money, so
gakusei-jidai ni yoku nobotta yama ni itte miru koto ni shita.
I decided to go check out a mountain I often climbed in my student days. (PL2)
Sound FX: *Ga ga gata goto kon.*
(clickety-clack sound of train, altered from the standard *gatan goton* to represent the sudden change in sound as train starts across bridge)

- *ore* is a rough/informal word for "I/me" used only by men.
- *sukoshi* = "a little"
- *kane* = "money" — the polite prefix *o-* has been dropped, making it more abrupt. This abrupt form is used in slang/colloquial speech, but also in the (male) literary style used in the narration of this series.
- *dekita* is the plain/abrupt past of *dekiru* ("be made/completed"), so *(ore wa) kane ga dekita* means "(as for me) money was made" → "I had made some money."
- *no de* = "because" • *gakusei* = "student" • *jidai* = "era/period"
- *yoku* means "often/frequently" and *nobotta* is the plain/abrupt past of *noboru* ("climb"). The phrase *yoku nobotta* ("often climbed") modifies *yama* ("mountain") → "a mountain that (I) often climbed."
- Adding *miru* to the *-te* form of a verb (*itte* is from *iku*, "go") gives it the meaning of "do (something) and see what it's like/what I find," or "try doing (something)."
- *koto ni shita* after the plain form of a verb means "I decided to . . ."

2

Sound FX: *Pii.*
(train whistle)

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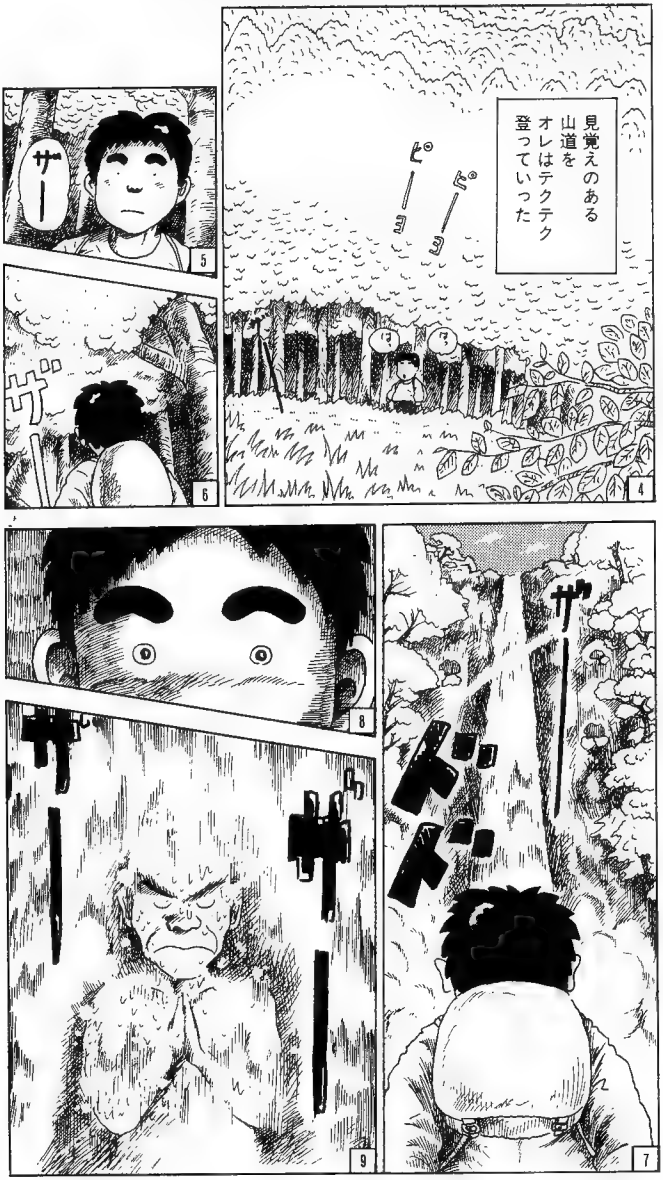

ザー
5
ザッ
6
見覚えのある
山道を
オレはテクテク
登っていった
ピヨ
ピヨ
4
8
9
ズン
ズン
7

4

Narration: *Mi-oboe no aru yama-michi o ore wa teku-teku nobotte itta.*
I climbed steadily up the mountain path that I (visually) remembered. (PL2)
Sound FX: *Piiyo piiyo.*
(call of a bird)
Sound FX: *Ha! ha!*
(sound of breathing briskly but lightly; hard, heavy breathing would be *hā hā*)

- *mi-oboe* = "(visual) recollection/memory" and *aru* = literally "there are" → "I have." *mi-oboe ga aru* is a complete sentence/thought ("[I] have recollections"), but *no* is substituted for *ga* when a clause/phrase is used to modify a noun (*yama-michi* = "mountain-road/path"). So, *mi-oboe no aru yama-michi* = "mountain path that I have visual recollections of."
- *teku-teku* describes a steady, unslackening walk, but can be used to modify actions like "go/come/climb" when they involve walking.
- *nobotte itta* is the *-te* form of *noboru* ("climb") plus *itta* the plain/abrupt past form of *iku* ("go").

5

Sound FX: *Zā*
(sound of rushing/falling water)

6

Sound FX: *Zā*

7

Sound FX: *Zā.*
(sound of rushing/falling water)
Do do
(sound & effect of falling water thundering into pool below)

9

Sound FX: *Zā zā.*

滝つぼからあがった人は
“天海”という名の無宗派の
お坊さんで 野宿する
つもりだったオレを
寺にとめてくれた
ザ…
ザ…
ザ…
ザッ
ザッ
ザッ
宿料を払わない
かわりに
畑仕事の手伝いをする
納屋から
肥料を持って
きていただけ
ませんか
はい
10
11
12
13
14
15
16

10

Narration: *Taki-tsubo kara agatta hito wa, Tenkai to iu na no mu-shūha no o-bō-san de,*
The person who came up from the bottom of the waterfall was a non-sectarian (Buddhist) priest named Tenkai, and
nojuku suru tsumori datta ore o tera ni tomete kureta.
he let me, who had planned to sleep outdoors, stay at (his) temple. (PL2)

- *taki* = "waterfall" and *tsubo* = "bowl/pot/jar"; *taki-tsubo* is the basin/pool formed at the bottom of a waterfall.
- *taki-tsubo kara agatta* is a complete sentence/thought ("came up from the waterfall basin") modifying *hito* ("person"). *agatta* is the plain/abrupt past form of *agaru* ("come/go up").
- . . . *to iu na no* is a phrase meaning "of the name (called) . . ."
- *Tenkai*, written with kanji meaning "heaven-sea," would be the priestly name he took when he was ordained.
- *shūha* means "religious sect", and *mu-shūha* ("no religious sect") means "non-sectarian."
- *bō* ("monk/priest") often comes with the honorific prefix *o-* and almost always with the respectful suffix *-san*.
- *nojuku suru* = "sleep outdoors" (*nojuku* is literally "field lodging").
- *tsumori* = "plan/intent" and *datta* is the past form of *da* (=*desu*). *nojuku suru tsumori datta* is a complete sentence/thought ("planned to sleep outdoors") that modifies *ore*("I/me") → "I/me, who planned to sleep outdoors."
- *tera* = temple
- *kureta*, when added to the *-te* form of a verb (in this case, *tomete*, from *tomeru* = "to lodge/put up for the night") indicates that the action was done as a favor for the person speaking. *Kureta* is in keeping with the abrupt style of the narration; *kudasatta* would be more formal/"polite."

11

Sound FX: *Za! za!*
Crunch! Crunch! (sound of hoe digging into ground)

12

13

Sound FX: *Za!*
Crunch!

14

Narration: *Yado-ryō o harawanai kawari ni, hatake shigoto no tetsudai o suru.*
In exchange for not paying a room charge, I help(ed) with the field/garden work. (PL2)

- *yado* = "inn/lodging" • *-ryō* = "fee/charge"
- *harawanai* is the negative form of *harau* ("pay").
- *kawari ni* = "in exchange for/instead of"
- *hatake* generally means "field" (other than rice field/paddy), but the "field" here is more the size of a garden • *shigoto* = "work"
- *tetsudai* is a noun that comes from the verb *tetsudau* ("help out/assist"). *(hatake shigoto no) tetsudai o suru* = "do/give help (with the garden work)."

15

Priest: *Naya kara hiryō o motte-kite itadakemasen ka.*
"Could I have you bring some fertilizer from the shed?" (PL4)
Kōsuke: *Hai.*
"Yes sir."

- *naya* = "shed/barn" • *hiryō* = "fertilizer"
- *motte-kite itadakemasen ka* combines the *-te* form of *motte-kuru* ("bring") with the negative question form of *itadakeru* ("can receive"), to make a very polite request.

16

On Bag: *Hiryō*
"Fertilizer"

17
ハサ
18
ここに何をまくんですか
19
インゲンです
パサ
パサ
20
ザッザッ
21
さく
さく
パリ
パリ・パリ
昼は麦飯にみそ汁たくあんである
22
ごちそうさま
午後はカボチャの種まきをしましょう
23
ギッギッ
ジョボジョボ
24

18

Sound FX: *Pasa.*
(sound of fertilizer being shoveled onto the ground)

19

Kōsuke: *Koko ni nani o maku n desu ka.*
"What will you plant here?" (PL3)
Priest: *Ingen desu.*
"String beans." (PL3)

- *maku* = "plant/sow"
- *n* is a contracted form of the particle *no*, indicating that an explanation is being sought.

20

Sound FX: *Pasa pasa.*
(sound of spreading fertilizer)

21

Sound FX: *Za! za!*
Crunch! crunch! (sound of shoveling dirt)

22

Sound FX: *Saku saku*
Chomp chomp
Sound FX: *Pari pari pari*
Crunch crunch crunch
Narration: *Hiru wa mugi-meshi ni miso-shiru, takuan de aru.*
Lunch was (is) barley rice and miso soup (and) radish pickles. (PL2)

- Both *saku saku* and *pari pari* are normally associated with crisp or crunchy things, but it seems here that *pari pari* is used for the crunchy radish pickles (*takuan*), while *saku saku* is used for the slightly "chewy" texture of the barley rice.
- *mugi-meshi*, which is boiled/steamed rice with perhaps one-third barley mixed in, is generally associated with poverty/hard times — the assumption being that one would always choose all white rice if one could afford it.
- *ni* between two closely associated nouns is the same as *to* ("and").
- *shiru* = "soup," and *miso-shiru* is a soup made from a salty soybean paste that is one of the staples of the traditional Japanese diet.
- *takuan* ("radish pickle"), made from *daikon* (see title frame) is one of the most common garnishes in a traditional Japanese meal.
- *de aru* is a more literary version of *desu* ("is/are").

23

Kōsuke: *Gochisōsama.*
"Thank you (for a fine meal)." (PL3)
Priest: *Gogo wa kabocha no tane-maki o shimashō.*
"This afternoon let's plant the squash." (PL3)

- *gochisōsama (deshita)* is a standard expression for thanking the person who prepared or paid for the food/drink one has just had. The word *(go)chisō* is used alone to refer to a "feast," or a "treat."
- *gogo* = "afternoon/P.M." • *kabocha* = "squash (various types)" or "pumpkin"
- *tane-maki* is a noun meaning "the sowing/planting of seeds." *tane* = "seed(s)," and *maki* is from the verb *maku* = "sow/plant." • *tane-maki o suru* = "sow/plant seeds"
- *shimashō*, from the verb *suru* ("do"), means "let's do . . ."

24

Sound FX: *Gi! gi!*
Creak! creak! (of pump handle as it is pumped)
Sound FX: *Jabo jabo*
(sound of water being pumped into bucket; *zā* or *jā* would be the steady stream from a conventional faucet.)

ドカ
26
じゃぼ
じゃぼ
25
カア
カア
28
しゃ
27
静かに座禅を
組むと心も落ちつき
疲れが
とれるというので
オレもやってみた
29
明鏡止水
じくじく
31
じくじく
30

25

Sound FX: *Jabo jabo*
(sound of water splashing in bucket)

26

Sound FX: *Doka*
Thud

27

Sound FX: *Shā*
(sound of water spraying from nozzle of watering can)

28

Crow: *Kā kā*
"Caw caw" (crows' call)

29

Narration: *Shizuka ni zazen o kumu to,*
When one quietly meditates in the lotus position,
kokoro mo ochitsuki, tsukare ga toreru to iu no de,
the heart/mind becomes calm and fatigue is relieved they say, so
ore mo yatte mita.
I tried doing it too. (PL2)

- *shizuka ni* = "quietly"
- *zazen*, lit. "sitting *zen*," is a form of meditation practiced in the Zen school of Buddhism.

- *kumu*, when referring to arms or legs, means "to cross/fold"; *zazen o kumu* refers to folding one's legs in the lotus position (and meditating).
- *kokoro* is generally translated as "heart," but it's frequently used in ways which would include the mental aspect as well.
- *ochitsuki* is a continuing form of *ochitsuku* ("settle/become calm"), → "become(s) calm, and . . ."
- *tsukare* = "fatigue/tiredness" • *toreru* = "comes off/is removed"
- *to iu no de* = "because (someone) says . . ." It may be that the priest said it, but we based our translation on the assumption that Kōsuke had heard this before.
- *yatte mita* is the *-te* form of *yaru* ("do") plus the plain/abrupt past form of *miru* ("see"), and it means "tried doing (it)/did (it) to see what it's like." See frame 1.

30

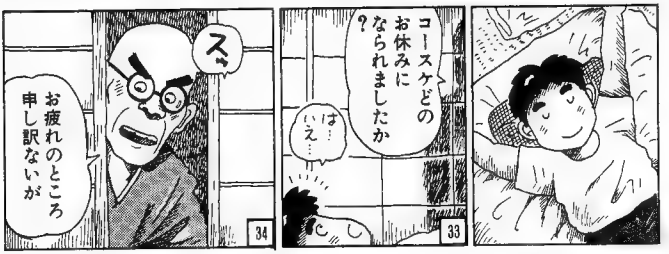
FX: *Jiku jiku.*
(effect of lower body going numb)

31

Calligraphy: *Meikyō shisui.*
Clear mirror, still water
FX: *Jiku jiku.*
(effect of numbness, physical and/or mental)

- The calligraphy is a four-character encapsulation of a phrase in a Chinese Taoist text, but is being used here as a "tool" for meditation in the Zen Buddhist tradition — to suggest or help induce a calm and clear state of mind.

どて
やっぱりオレは
寝るのが
1番である
32


コースケどの
お休みに
なられましたか
？
はいえ…
33
ス…
お疲れのところ
申し訳ないが
34

少しく
英語の手ほどきを
していただけぬかな
？
えっ!?
35
世界の宗教を
原典で学ぶために
まず
英語を身に
つけたいのです
！
中学生の
英語
36
オ・オワ…
ト・イ…
ホワ…
イーズ…
37

32

Narration: *Yappari ore wa neru no ga ichiban de aru.*
After all/really, for me, sleeping is best. (PL2)
Sound FX: *Dote!*
Thud! (sound of flopping on bed)

- *yappari* = "after all/as I expected"
- *neru* = "go to sleep/sleep," and adding *no* turns it into a noun: "sleeping."
- *ichiban* (lit. "number one") means "the best/the most (something)."

33

Priest: *Kōsuke-dono, o-yasumi ni nararemashita ka?*
"Master Kōsuke, have you gone to bed/sleep?" (PL4)
Kōsuke: *Ha . . . Ie . . .*
"Huh . . . No . . ."

- *-dono* is a formal, somewhat archaic title of respect, more honorific than *-san* ("Mr./Ms.").
- *o-yasumi ni nararemashita* is a very polite way of saying "went to bed," and *ka* makes it a question. *nararemashita* (same construction as the PL3 passive form) is an honorific (PL4) version of the verb *naru.*

34

"Sound" FX: *Su!*
(effect of opening the *shōji* sliding door)
Priest: *O-tsukare no tokoro mōshi-wake nai ga,*
"I'm sorry to bother you when you're tired, but . . ." (PL2-4)

- *tsukare* = "fatigue/tiredness," from the verb *tsukareru*; the *o-* is honorific.
- *tokoro* (lit. "place") can refer to "a place in time → when," especially in honorific usage.
- *mōshi-wake* = "excuse/apology" • *moshi-wake (ga) nai* = "I have no excuse" → "I'm sorry." This and the following sentence are examples of informal/abrupt forms of words that are intrinsically very polite/respectful. This makes it difficult to assign a Politeness Level.
- *ga* after a verb = the conjunction "but." The sentence continues to the next frame.

35

Priest: *Sukoshiku eigo no tehodoki o shite itadakenu ka na?*
". . . I wonder if you could give me a little introduction to English." (PL2-4)
Kōsuke: *Eigo!?*
"English!?"

- *sukoshiku* is an archaic version of *sukoshi* ("a little").
- *tehodoki* = "initiation/introduction"
- *shite* is from *suru* ("do") and *itadakenu* is the verb *itadakeru* ("can receive") with the archaic negative ending *-nu* (= *-nai*/*-masen*). *shite itadakenu ka na* is similar to the polite request in frame 15, but is less formal.

36

Priest: *Sekai no shūkyō o genten de manabu tame ni, mazu / eigo o mi ni tsuke-tai no desu.*
"In order to study the religions of the world from original (untranslated) sources, first of all / I want to learn English." (PL3)
Book: *Ei-wa Jiten*
English-Japanese Dictionary
Book: *Chūgakusei no Eigo: Kiso, Ōyō Hen*
Junior High English: Basics, With Exercises

- *sekai* = "world" • *sekai no* = "the world's" • *shūkyō* = "religion(s)"
- *genten* = "the original source documents" The particle *de* means "using/by means of."
- *manabu* = "study/learn about"
- *tame ni* = "in order to/for the purpose of" • *mazu* = "first of all/to begin with"
- *mi ni tsukeru* means "to learn/acquire as a skill," and *-tai* is the suffix meaning "want to"

(continued next page)

1晩のつもりだったが
オレは結局
英語の教科書の基礎編が
終わるまでつきあってしまった
コースケどの!!
38
ベリイ
ビューテ
フール
こくこく
こくこく
39
が
40
くらー
41
しゃき
しゃき
ぼー
42
しゃき
しゃき
いつ眠るんだろう
43
カボチャも
インゲンも
準備オーケー
ですね
パーン
パーン
ああ……
実がなったころ
また食べにくると
いいよ
44

(continued from previous page)

- *kiso* = "foundation/basics" • *ōyō* = "practical application" → "(practice) exercises"
- *hen* = "volume/part (of a multi-volume work)"

37

Priest: *O . . . Owatto . . . i . . .*
"Wh . . . What . . . i(s) . . ."
Kōsuke: *Howatto iizu . . .*
"What is . . ."

38

Narration: *Hitoban no tsumori datta ga,*
I had intended (to stay) one night, but
ore wa kekkyoku eigo no kyōkasho no kiso hen ga owaru made tsukiatte shimatta.
in the end, I stayed until the basic volume of the English textbook was finished.
(PL2)
Priest: *Kōsuke-dono!!*
"Master Kōsuke!!"

- *hitoban* = "one night" • *tsumori* = "plan/intent" • *kekkyoku* = "in the end/ultimately"
- *kyōkasho* = "textbook" • *owaru* = "(something) ends/is finished" • *made* = "until"
- *tsukiatte* is the *-te* form of *tsukiau* = "associate with/accompany/spend time with (someone)." • *shimatta*, often added to verbs to express regret, here merely shows that what happened was not what Kōsuke intended/expected.

39

Sound FX: *Chi! chi!*
(This could the sound of mice in the wall, or the settling of the building as it cools off. Actually, we're not sure what it is, but we can assume that the night is very quiet, and even small sounds can be heard.)
Priest: *. . . berii byūtefūru . . .*
". . . very beautiful . . ."
FX: *Koku! koku!*
(effect of nodding off to sleep)
Sound FX: *Butsu butsu.*
(sound of Priest mumbling on)

40

FX: *Kā.*
(effect of sweltering sun shining relentlessly)

41

FX: Kurā.
(effect of dizziness)

42

FX: *Shaki shaki.*
(effect of working briskly/efficiently)
FX: *Bō.*
(effect of being in a daze)

43

FX: *Shaki shaki.*
(more efficiency)
Kōsuke: *Itsu nemuru n darō . . .*
"(I) wonder when he sleeps . . ." (PL2)

- *nemuru* = "sleep"
- *n darō* is a PL2 version of *no deshō (ka)*.

44

Kōsuke: *Kabocha mo ingen mo junbi ōkē desu ne.*
"Both the squash and the beans are all ready to go, aren't they." (PL3)

(continued next page)

お世話になりました
やあ
これ英語の授業料
ドサ
45
46
予定をオーバーしてなお山頂にはたどりつけなかったが和尚が丹精こめて育てたずっしりと重い大根を持って山をおりた
ぺこ
ずし
47

(continued from previous page)

Kōsuke: *Kabocha mo ingen mo junbi ōkē desu ne.*
"Both the squash and the beans are all ready to go, aren't they." (PL3)
Sound FX: *Pan pan.*
(sound of clapping hands)
Priest: *A . . . Mi ga natta koro, mata tabe ni kuru to ii yo.* (PL2)
"Yes . . . About the time they (squash/beans) bear, you should come again to eat."

- *junbi* = "preparation/readiness" and *ōkē* is a katakana rendering of English "okay," so *junbi ōkē* literally means "the preparation is okay" → "everything is set/ready to go"
- *mi* = "fruit/nuts" • *natta* is the plain/abrupt past form of *naru* = "become/bear (fruit)."
- *koro* (or *goro*) indicates approximate time (e.g., *goji goro* = "about five o'clock").
- *mata* = "again" • *tabe ni kuru* = "come to eat" • *to ii*, when added to the plain/abrupt form of a verb (*kuru* = "come"), means "it would be good if you (come)."

45

Kōsuke: *O-sewa ni narimashita.*
"Thanks for everything." (PL3)
Priest: *Yā*
"Oh (so you're ready to leave, are you?)"

- *sewa* means "help/assistance/kindness," and *o-sewa ni narimashita* is a standard expression of thanks for being taken care of by someone.

46

Sound FX: *Dosa*
Thud
Priest: *Kore, eigo no jugyō-ryō.*
"This (is) my tuition for the English (lessons)." (PL2)

- *jugyō* = "lessons/instruction" and *-ryō* = "fee/payment (for)," so *jugyō-ryō* = "tuition."

47

Narration: *Yotei o ōbā shite nao sanchō ni wa tadori-tsukenakatta ga,*
I exceeded my schedule and even so did not reach the summit, but . . .
→ **Even though I stayed longer than I had planned, I never did make it to the top of the mountain, but . . .**
oshō ga tansei komete sodateta zusshiri to omoi daikon o motte, yama o orita.
carrying densely/substantially heavy white radishes that the priest had painstakingly grown, I desended the mountain.
→ **I descended the mountain carrying a heavy load of white radishes that the priest had painstakingly grown.** (PL2)
FX: *Peko* (effect of a single bow of the head)
FX: *Zushi* (effect of something heavy bearing down)

- *yotei* = "schedule/plan"
- *ōbā shite* is English "over" in katakana plus the *-te* form of *suru* ("do") → "to go over/exceed." This use of the *-te* form has the effect of "and."
- *nao* = "even more/in addition," or, followed by a negative form, "even so . . . did not."
- *sanchō* = "summit (of a mountain)"
- *tadori-tsukenakatta* ("did not reach/was not able to reach"), comes from *tadori-tsuku* ("reach/arrive at (a place) [after expending special effort]."
- *oshō* = "Buddhist priest," usually the head priest of a temple.
- *tansei* = "sincerity/diligence," and *tansei komete* = "with devotion/special care."
- *sodateta* is the plain/abrupt past form of *sodateru* ("raise/grow").
- *zusshiri to* = "in a heavy manner/heavily," but since *omoi* also means "heavy," *zusshiri to omoi* is best translated as "substantially heavy" or "a heavy load." *zushi* is an abbreviated, FX version of the same word.
- *oshō ga tansei o komete sodateta* and *zusshiri to omoi* are parallel phrases that both modify *daikon* ("great radish") → "*daikon* that the priest so painstakingly grew, and that are substantially heavy."
- *motte* is the *-te* form of *motsu* ("hold/carry")
- *orita* is the plain/abrupt past form of *oriru* ("come/go down"), so *(. . . daikon o motte) yama o orita* means "(I) came down the mountain (carrying the *daikon* . . .)"

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銀河鉄道999

GINGA TETSUDŌ 999

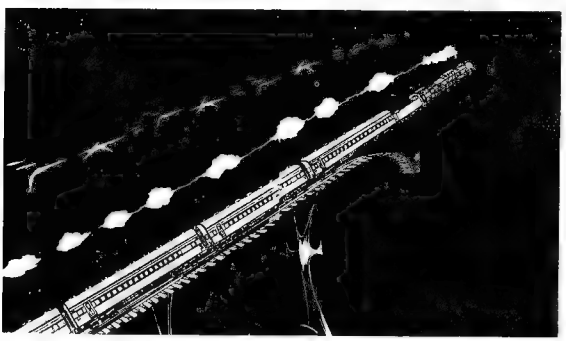
GALAXY EXPRESS 999

松本零士 *by* ***Matsumoto Reiji***

In the last episode:

As the Galaxy Express 999 pulls out of the station, Mēteru joins Tetsurō and brings him a box lunch. She advises him to savor it, since he will lose his sense of taste once he acquires the mechanical body he longs for.

The "train" takes off, and Tetsurō's adventure begins with an ominous event in this episode.



1
陸地という
陸地に灯が
見える。
2
みんな
機械人間の
住んでいる
町だわ。
所々に
暗く…灯の
ない所が
あるでしょ。
3
あれが
機械の体を
買えない
生身の
人間が住んで
いる所……
どっちにしろ
この星は
人間の数が
多くなり
すぎたわ。
4
夜明け
だ!!
5

1

Sound FX: *Guō—*
("sound" of fast-moving space-train)

2

Tetsurō: *Rikuchi to iu rikuchi ni akari ga mieru.*
"You can see lights on every bit of land." (PL2)
Mēteru: *Minna kikai ningen no sunde-iru machi da wa.*
"They're all towns where mechanical humans are living." (PL2-Fem)

- *rikuchi to iu rikuchi* is literally, "land that is called land" → "every single bit of land."
- . . . *ga mieru* = ". . . is visible/you can see . . ."
- *minna* (or *mina*) = "all/everything/everybody"
- *sunde-iru* is the progressive form of the verb *sumu* = "live/dwell." • *kikai ningen ga sunde-iru* is a complete thought/sentence ("mechanical humans are living"), but because this is modifying *machi* ("towns"), *no* replaces *ga*.
- *da* is the plain/abrupt (PL2) form of *desu* ("is/are") followed by the emphatic ending *wa*, generally associated with feminine speech.

3

Mēteru: *Tokoro-dokoro ni kuraku akari no nai tokoro ga aru desho.*
"Here and there are dark places with no lights, aren't there." (PL2)
Mēteru: *Are ga kikai no karada o kaenai nama-mi no ningen ga sunde-iru tokoro . . .*
"Those are places where flesh-and-blood humans who can't buy mechanical bodies are living . . ." (PL2)

- *tokoro-dokoro* = "here and there/in places." This is the word *tokoro* ("place") repeated, with the second *tokoro* becoming *dokoro* for ease of enunciation.
- *kuraku* is a continuing form of the adjective *kurai* ("dark"). Both *kuraku* and the phrase *akari no nai* ("without lights") modify *tokoro*.
- *desho* (a slightly abrupt form of *deshō)* suggests that one expects agreement from the listener.
- *are* = "that (over there)"
- *kaenai* is the plain/abrupt negative of *kaeru*, the potential ("can buy") form of *kau* ("buy").
- *nama-mi* is literally "live body/raw body."

4

Mēteru: *Dotchi ni shiro, kono hoshi wa ningen no kazu ga ōku nari-sugita wa.*
"In any case, the number of humans on this planet has become too large." (PL2-Fem)

- *dotchi* = ("which"), and *dotchi ni shiro* is literally "do whichever/take whichever."
- *hoshi* can be used to mean "star" or "planet." Here it refers to the Earth.
- *ōku* is the adverb form of the adjective *ōi* = "many/plentiful," or "large" when referring to a number. • *ōku naru* = "become many/plentiful" • *kazu ga ōku naru* = "the number becomes large."
- *sugita* is the plain past form of *sugiru*, a verb which, when combined with other verbs (in this case *naru*), gives the meaning "excessively/too much."

5

Tetsurō: *Yo-ake da.*
"It's dawn." (PL2)

宇宙に夜も昼もないわ。
6
トイレ
7
まって鉄郎！あの人…
8
じゃまするな!!
私はこんな列車で帰れない所へ行くのはまっぴらよ、考えが変わったのよ!!
9
機関士にいってUターンさせてやる！すぐ引き返させてやる!!
それはできないわ。
10
しいていえば太陽のように輝く恒星のある側が昼間で、反対側が夜ってことになるのかしら……

6

Mēteru: *Uchū ni, yoru mo hiru mo nai wa.*
"In space, there's no night or day." (PL2-Fem)
Mēteru: *Shiite ieba, taiyō no yō ni kagayaku kōsei no aru gawa ga hiruma de, hantai gawa ga yoru tte koto ni naru no kashira . . .*
"If we had to say, I guess it would be that the side facing a star that shines like the sun would be day, and the opposite side would be night . . ." (PL2-Fem)

- *nai* is the plain/abrupt form of *arimasen* ("is not/are not").
- *shiite ieba* means literally "if compelled to say." • *shiite* means "by force/pressed," and *ieba* is the conditional ("if") form of the verb *iu* ("say/speak").
- . . . *no yō ni* = "like/as . . ." • *kagayaku* = "shine/sparkle"
- *kōsei* = "star" in the technical sense, i.e. a fixed star or sun
- *gawa* = "side (of the train, or any other body passing through space)."
- . . . *tte (koto ni naru)* is a contraction of . . . *to iu (koto ni naru)* = "it would be that . . ."
- . . . *kashira* = "(I) wonder if . . ." — generally associated with feminine speech.

7

Tetsurō: *Toire.*
"Toilet."

- *toire* = "toilet" in katakana. Although the meaning is clear, using a single word this way is rather abrupt, typically masculine speech.

8

Mēteru: *Matte Tetsurō! Ano hito . . .*
"Wait, Tetsurō! That person . . ." (PL2)

- *matte* (the *-te* form of the verb *matsu* "wait"), an abbreviation of *matte kudasai* ("please wait") — is almost a command.

9

Woman: *Jama suru na!!*
"Don't interfere!!" (PL1)
Woman: *Watashi wa konna ressha de kaerenai tokoro e iku no wa mappira yo.*
"No way am I going on a train like this to a place I can't return from."
Kangae ga kawatta no yo!!
"My thinking has changed" → **"I've changed my mind!!"** (PL2)

- *jama* = "interference/trouble," and *jama suru* = "interfere/get in the way." The ending *na* after the plain form of a verb makes it into a negative command "don't . . ."
- *konna* = "this sort of" • *ressha* = "train"
- *kaerenai* ("cannot return") is the plain/abrupt negative of the potential form *kaereru* ("can return") of the verb *kaeru* ("return").
- . . . *no wa* after a verb makes it function as a noun (like adding "-ing" in English); *iku no wa* = "going."
- *mappira* means "not for anything/no way," so *iku no wa mappira* could be translated "going is out of the question."
- *kangae* = "thinking/thought/ideas," from *kangaeru* ("think").
- *kawatta* is the plain past form of *kawaru* ("change").
- . . . *no yo* is an emphatic ending.

10

Woman: *Kikanshi ni itte, yū-tān sasete yaru! Sugu hikikae-sasete yaru!*
"I'll talk to the engineer and make him do a U-turn! I'll make him turn back immediately!" (PL2)
Mēteru: *Sore wa dekinai wa.*
"That can't be done." (PL2-Fem)

(continued next page)

この列車に乗った者は途中下車はできないし、列車が引き返すこともないわ。
宇宙鉄道の運行規則第17条に…!!
11
うるさい!!
12
あ!!
お客さん!
14
13
ほかのお客さんにご迷惑がかかるといけません、こちらへ。
なにをするのよ!!
15
はなしてっ、はなしなさい!!
この列車は悪魔の列車なの!?
16

(continued from previous page)

- *itte* is the *-te* form of *iu*, which generally corresponds to "say," but is used here like "speak." The *-te* form is used here like "and . . ."
- *sasete yaru* combines the *-te* form of *saseru* ("cause/force to do") with *yaru*, which adds emphasis and implies a direction of the action from the speaker to someone else.
- *hikikaesu* means "turn back/go back." *hikikae-sasete* is from the causative form, *hikikae-saseru* ("cause to turn back").
- *dekinai* is the plain negative form of *dekiru*, "can do/be possible."

11

Mēteru: *Kono ressha ni notta mono wa tochū gesha wa dekinai shi,*
"People who have boarded this train can't get off en route, and
ressha ga hikikaesu koto mo nai wa.
the train never turns back, either." (PL2)
Mēteru: *Uchū tetsudō no unkō kisoku dai jū-nana jō ni . . .!!*
"In Article 17 of the Operating Regulations for the Space Railway . . .!!" (PL2)

- *notta* is the plain past form of *noru*, "board/ride."
- *mono* = "person" • *tochū* = "on the way/en route"
- *gesha* = "getting off (a train/bus/car)" • *tochū gesha* = "getting off along the way"
- *unkō* = "operation/service" (of a means of transportation)
- *kisoku* = "rule(s)/regulation(s)"
- *dai* is a prefix meaning "Number . . ."
- *jō* is a suffix meaning "Article/Paragraph/Section"
- *dai jū-nana jō* = "Article (Number) 17"

12

Woman: *Urusai!!*
"Shut up!!" (PL1)
Sound FX: *Bishi!*
(sound of gun firing)

- *urusai* literally means "noisy/bothersome," but can be used like "shut up" in English.

14

Woman: *A!!*
"Erk!"
Conductor: *O-kyaku-san!*
"Madam (passenger)!" (PL3)

- *o-kyaku-san* adds the honorific prefix *o-* and the suffix *-san* ("Ms./Mr.") to *kyaku* ("passenger/customer/guest"). The conductor continues to use polite speech even as he hustles the "honorable passenger" off the train.

15

Conductor: *Hoka no o-kyaku-san ni go-meiwaku ga kakaru to ikemasen. Kochira e . . .*
"It won't do to inconvenience the other passengers. (Come) this way . . ." (PL3)
Woman: *Nani o suru no yo!!*
"What are you doing!!" (PL2)

- *meiwaku* ("trouble/inconvenience") is made more "polite" by the prefix *go-*.
- *kakaru* = "fall on/rest on," so *meiwaku ga kakaru* is literally "inconvenience falls on."
- *. . . to ikemasen* = "it won't do if . . ."

16

Woman: *Hanashite! Hanashi-nasai!!*
"Let go! Let me go!!" (PL2)
Woman: *Kono ressha wa akuma no ressha na no!?*
"Is this train a demon train!?" (PL2-Fem)

(continued next page)

いったいこの列車はなんのためにだれが……
17
18
19
あーっ
20
しつれいしました
あれは…!?
車掌よ。
21
22

(continued from previous page)

- *hanashite* (short for *hanashite kudasai*) and *hanashi-nasai* are both from *hanasu* ("let go/release"). *hanashi-nasai* is a more direct command, so the translation as "let me go" is rather arbitrary.
- *akuma* = "devil" (or evil spirits in general)
- using *na no* to ask a question like this is feminine speech.

17 **Woman**: *Ittai kono ressha wa nan no tame ni, dare ga . . .*
"For what purpose, and by whom is this train (being operated)?" (PL2)

18 **Sound FX**: *Batan*
(bang sound of his hand hitting the door and pushing it open)

- *ittai* is used to emphasize a question, and is usually translated as "(what/why/how) on earth," but the structure of this sentence makes it difficult to include a corresponding word for *ittai*.
- *tame* = "purpose/reason," so *nan no tame ni* means "for what purpose."

19 **Woman**: *Gyā—!*
"Aieee!"

20 **Tetsurō**: *Ā—!*
"Yikes!"

21 **Conductor**: *Shitsurei shimashita.*
"Sorry to trouble you." (PL3)

- *shitsurei* = ("rudeness/discourtesy"), and *shimashita* is the polite past form of *suru*, so it literally means "I was rude." It's a standard apology, frequently translated as "I beg your pardon/Excuse me."

22 **Tetsurō**: *Are wa . . .!?*
"(Who's) that . . .?!"
Mēteru: *Shashō yo.*
"The conductor." (PL2)

- using *are* ("that") to refer to a person is a little abrupt.

(from next page)

23 **Mēteru**: *Shikata ga nai wa.*
"It can't be helped." (PL2-Fem)
Mēteru: *Ano obasan ga kisoku o mamora-nakatta no da kara . . .*
"(Because) That lady didn't observe the rules . . ." (PL2)

- *shikata (ga) nai* = "it can't be helped/there's nothing one can do about it."
- *obasan* literally means "aunt," but it can also be used to refer to any adult woman.
- *mamora-nakatta* is the plain past negative form of *mamoru* ("observe/obey/adhere to").

24 **Mēteru**: *Kono ressha ni notta ijō, hikikaesu koto mo tochū gesha suru koto mo dekinai . . .*
"Once you've boarded this train, you can't turn back, and you can't get off on the way . . ." (PL2)

(continued next page)

しかたがないわ。
あのおばさんが規則を守らなかったのだから……
23
この列車に乗った以上引き返すことも途中下車することもできない……
はじめからわかっていたことだわ。
24
あと6時間で最初の停車駅、火星へつくわ。
その次はタイタン、その次が冥王星！
25
各駅での停車時間はその星の1日……!!
1日？
26
そう、1日が10時間の星もあれば50時間の星もあるわ、自転の速度がちがうから……
とにかく日が昇って日が沈むまでが1日というわけ……
27
その間自由にその星を見物できるわ。
降りられるのか！
28
道にまよったり発車時間にまにあわずに乗りおくれたりしたら、
29
その時は死ぬことになるわ。
死ぬ……？
30

(continued from previous page)

Mēteru: *Hajime kara wakatte-ita koto da wa.*
"That's something (she) understood from the outset." (PL2-Fem)

- after a verb, *ijō* = "once/so long as"
- *hajime* = "beginning" • *wakatte-ita koto* = "something that had been understood."

25

Mēteru: *Ato roku-jikan de saisho no teisha-eki, Kasei e tsuku wa.*
"In six hours we arrive at the first stop, Mars." (PL2-Fem)
Mēteru: *Sono tsugi wa Taitan, sono tsugi ga Meiōsei!*
"After that is Titan, (and) after that, Pluto!" (PL2)

- *ato* = "more/after" • *ato roku-jikan* = "after six hours/in six (more) hours"
- *teisha* = "stop (made by a train, bus)" • *teisha-eki* = "station where a train/bus stops"
- *Kasei* (lit. "fire planet") = Mars • *Meiōsei* (lit. "king of darkness planet") = Pluto

26

Mēteru: *Kaku eki de no teisha jikan wa sono hoshi no ichi-nichi . . .!!*
"The stopover time at each station is one day on that planet . . .!!" (PL2)
Tetsurō: *Ichi-nichi?*
"One day?" • *kaku* = "each" • *kaku eki* = "each station"

27

Mēteru: *Sō. Ichi-nichi ga jū-jikan no hoshi mo areba, gojū-jikan no hoshi mo aru wa.*
"Right. If there are planets where one day is ten hours, there are also planets where it's fifty hours."
Jiten no sokudo ga chigau kara.
"Because the speeds of rotation are different." (PL2)
Mēteru: *Tonikaku, hi ga nobotte, hi ga shizumu made ga ichi-nichi to iu wake . . .*
"In any case, (from when) the sun rises to when the sun sets is one day . . ." (PL2)

- *areba* ("if there are") is the conditional ("if") form of *aru.*
- *jiten* = "rotation" • *sokudo* = "speed/velocity" • *chigau* = "differ/be different"
- *nobotte* is the *-te* form of *noboru*, "climb/rise." • *shizumu* is the verb "sink/set."
- *wake* means "circumstances/situation," so . . . *to iu wake* means "the situation is that . . ."

28

Mēteru: *Sono aida, jiyū ni sono hoshi o kenbutsu dekiru wa.*
"During that time, you can freely look around that planet." (PL2)
Tetsurō: *Orirareru no ka!*
"We can get off?!" (PL2)

- *kenbutsu* = "sightseeing/touring" • *kenbutsu dekiru* = "(you) can sightsee"
- *orirareru* is the potential ("can") form of *oriru*, "descend/get off/disembark."

29

Tetsurō: *Michi ni mayottari, hassha jikan ni ma ni awazu ni nori-okuretari shitara . . .?*
"(What) if you lose your way, or don't make the departure time, and you miss the train . . .?" (PL2)

- Often the ending *-tari* is used on two or more verbs when the actions occur alternately. It's used here to describe two possibilities, implying more — "get lost, or miss the train, or . . ."
- *mayottari* is the *-tari* form of *mayou*, "be lost/puzzled," *michi ni mayou* = "lose the way."
- *ma ni awazu* is a negative form of the phrase *ma ni au*, "be in/on time."
- *nori-okuretari* is the *-tari* form of the compound verb *nori-okureru* (from *noru*, "board/ride," and *okureru*, "be late") → "too late to board/ride." • *shitara* is a conditional ("if") form of *suru*. A series of *-tari* verbs is usually concluded by a form of *suru.*

30

Mēteru: *Sono toki wa shinu koto ni naru wa.*
"In that case, you will die." (PL2-Fem)
Tetsurō: *Shinu . . .?*
"Die . . .?" (PL2)

- *sono toki wa* literally means "at that time," but here it's closer to "in that event."
- *shinu* = "die"; *shinu koto ni naru* is literally "become the case that (you will) die."

さあ、今のうちによく見ておくといいわ、じきに肉眼では見えなくなるから……
31
いいよ、見なくても。あそこには悲しい思い出ばかりしかないから…
32
悲しい思い出もなつかしくなる時が来るのよ。見ておけばよかったと思う時が……
33
ぼくは若いよ!! そんなのはじいさんやばあさんのいうことだ。今のぼくは機械の体がほしいだけだよ、それだけでぼくの胸の中はいっぱいなんだ。
34
そう……
35
鉄郎を乗せた銀河超特急999号はその無限軌道に乗って走りはじめた。どんな星をたずね、どんな所へ行ってどんな姿になってここへ帰って来るのか鉄郎にはわからない……
銀河鉄道ののびていくかなたには無限の星の輝く海が広がっているだけだ……

31

Mēteru: *Sā, ima no uchi ni yoku mite oku to ii wa. Jiki ni niku-gan de wa mienaku-naru kara . . .*
"Here, you should take a good look now. Because soon you won't be able to see (it) with the naked eye . . ." (PL2)
Tetsurō: *Ii yo, minakute mo. Asoko ni wa kanashii omoide bakari shika nai kara . . .*
"I don't need to look. (Because) there's nothing but sad memories there . . ." (PL2)

- *ima no uchi* is literally "within/during now" → "now, while you have the chance."
- *mite oku* combines the *-te* form of *miru* ("look/see") with *oku* ("store/keep/do beforehand"), so *mite oku* means "look now (for the sake of remembering)."
- *nikugan* means "the naked/unaided eye," but it's written with kanji meaning ("flesh-eye").
- *minakute mo ii* means "it's all right even if (I) don't look." Tetsurō reverses the usual word order, putting the ending *ii yo* ("it's all right") first.
- both *bakari* and *shika nai* mean "only," so using both drives the point home.

32

Mēteru: *Kanashii omoide mo natsukashiku naru toki ga kuru no yo.*
"The time will come when even sad memories grow sweet/fond, you know." (PL2)
Mēteru: *Mite okeba yokatta to omou toki ga . . .*
"A time when you'll wish you'd taken a good look . . ." (PL2)

- *natsukashiku naru* = *natsukashii* ("longed-for/fondly remembered") + *naru* ("become").
- *yokatta* is the past form of the adjective *yoi/ii* ("good"). *mite okeba* is essentially the same meaning as *mite oku to*, but "goes" with the past *yokatta*.

33

Tetsurō: *Boku wa wakai yo!! Sonna no wa jiisan ya bāsan no iu koto da.*
"I'm young!! That's the kind of thing old men and old ladies say." (PL2)
Tetsurō: *Ima no boku wa kikai no karada ga hoshii dake da yo.*
"Right now, I just want a mechanical body.
Sore dake de boku no mune no naka wa ippai nan da
My heart (inside of my chest) is filled with only that." (PL2)

- *boku* = "I/me," usually used by young men or boys • *wakai* = "young"
- *sonna* = "such/that kind of," and *no wa* serves to make it into a noun → "that kind of thing" (referring to Mēteru's sentiments).
- *jiisan* and *bāsan* ("old man" and "old woman") sound condescending as used by Tetsurō.
- *mune* is literally "chest/breast," and *ippai* means "full," so *mune no naka wa ippai* is literally "(my) chest/breast is full." Tetsurō means that he can think only of getting a mechanical body.

34

Mēteru: *Sō . . .*
"I see . . ."

35

Narration: *Tetsurō o noseta Ginga Chō-Tokkyū surī-nain-gō wa sono mugen kidō ni notte hashiri-hajimeta.*
"The Galaxy Express 999 carrying Tetsurō entered its infinite flight path and began to move."
Donna hoshi o tazune, donna tokoro e itte, donna sugata ni natte, koko e kaette kuru no ka, Tetsurō ni wa wakaranai.
"Tetsurō did not know what planets he would visit, what places he would go, in what form he would return." (PL2)
Ginga Tetsudō no nobite-iku kanata ni wa mugen no hoshi no kagayaku umi ga hirogatte-iru dake da . . .
"In the distance where the Galaxy Railway stretches out, there is only a sparkling sea of countless stars . . ." (PL2)

- *noseta* is the plain past form of *noseru*, "carry (a passenger)."
- *kidō* = can mean "track (of a train)" or "orbit (of a planet/satellite)," so we used "flight path."
- *hashiri-hajimeta* is the plain past form of *hashiri-hajimeru* = *hashiru* ("run/travel") + *hajimeru* ("start/begin"). • *tazune* is a continuing form of the verb *tazuneru* ("visit").
- *nobite-iku* is a combination of the verbs *nobiru* ("stretch/extend") + *iku* ("go").

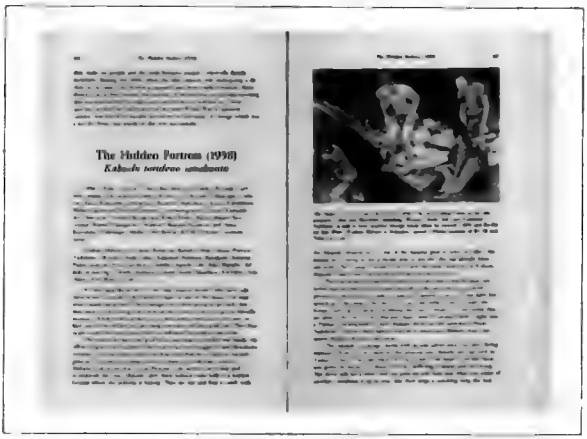
– *Galaxy Express 999* will be continued in a future issue of **MANGAJIN** –

アホー	*ahō*	fool/idiot
愛する	*ai suru*	love (*verb*)
灯り	*akari*	light (*noun*)
悪魔	*akuma*	demon/evil spirit
遊ぶ	*asobu*	play (*verb*)
謝る	*ayamaru*	apologize
馬鹿	*baka*	fool/idiot
ベタベタ	*beta beta*	stickiness/open affection
ぶつかる	*butsukaru*	bump into/collide
畜生	*chikushō*	beast/brute
大根	*daikon*	great white radish
でべそ	*debeso*	protruding navel
電気	*denki*	electricity/light
夫婦	*fūfu*	couple/man & wife
二日	*futsuka*	2 days
学生時代	*gakusei jidai*	student days
午後	*gogo*	afternoon
初め	*hajime*	beginning/start
払う	*harau*	pay for
畑	*hatake*	field/garden
蛇	*hebi*	snake
昼間	*hiruma*	daytime
肥料	*hiryō*	fertilizer
秘書	*hisho*	secretary
羊	*hitsuji*	sheep
星	*hoshi*	star/planet
一服	*ippuku*	a break/breather
自転	*jiten*	rotation/turning
授業料	*jugyō-ryō*	tuition
順番	*junban*	order/sequence
準備	*junbi*	preparations
カボチャ	*kabocha*	pumpkin/squash
課長	*kachō*	section chief
観戦する	*kansen suru*	observe a fight/competition
カラオケ	*karaoke*	karaoke/sing-along
借りる	*kariru*	borrow
火星	*kasei*	Mars
可愛そう	*kawaisō*	sad/a shame
数える	*kazoeru*	count (*verb*)
警察	*keisatsu*	police
けんか	*kenka*	fight (*noun*)
機械化	*kikai-ka*	mechanization
昨日	*kinō*	yesterday
規則	*kisoku*	rule (*noun*)
小判	*koban*	(small) gold coin
公園	*kōen*	(public) park
今週	*konshū*	this week
殺す	*korosu*	kill (*verb*)
休息	*kyūsoku*	rest/relaxation
参った	*maitta*	"I give up"
まく	*maku*	plant/sow
守る	*mamoru*	observe/protect
迷惑	*meiwaku*	(a) bother/nuisance
見覚え	*mi-oboe*	(visual) remembrance
無限	*mugen*	infinite
むかで	*mukade*	centipede
無宗派	*mu-shūha*	non-sectarian
並ぶ	*narabu*	line up/form a line
夏休み	*natsu-yasumi*	summer vacation
納屋	*naya*	storage shed
眠る	*nemuru*	sleep (*verb*)
粘着	*nenchaku*	adhesion
年利	*nenri*	annual interest
登る	*noboru*	climb/go up
乗る	*noru*	ride/get on
お坊さん	*o-bō-san*	priest (Buddhist)
お巡りさん	*o-mawari-san*	policeman
乱暴	*ranbō*	violence/roughness
離婚	*rikon*	divorce (*noun*)
社長	*shachō*	company president
車掌	*shashō*	train conductor
沈む	*shizumu*	sink/go down
宗教	*shūkyō*	religion
速度	*sokudo*	speed
水道	*suidō*	(city) water
進む	*susumu*	advance/go ahead
ステーキ	*sutēki*	steak
太陽	*taiyō*	sun
滝	*taki*	waterfall
種	*tane*	seed
丹精	*tansei*	sincerity/diligence
転校	*tenkō*	change of school
寺	*tera*	temple
途中	*tochū*	along the way
とれる	*toreru*	be removed/taken out
都合	*tsugō*	circumstances/convenience
疲れ	*tsukare*	tiredness/fatigue
つもり	*tsumori*	intention
うるさい	*urusai*	noisy/"shut up"
牛	*ushi*	cow
和牛	*wagyū*	Japanese beef cow
山	*yama*	mountain
山道	*yama-michi*	mountain path/road
やめる	*yameru*	quit/stop
やっぱり	*yappari*	after all/really
夜明け	*yoake*	dawn/daybreak
呼ぶ	*yobu*	call/summon
座禅	*zazen*	sitting meditation

JAPANESE FILMS
A Filmography and Commentary, 1921-1989

by Beverly Bare Buehrer
Mcfarland & Company, Inc., 1990, Jefferson, N.C.
328 pages, $39.95 (hardcover)

Way back when, in the BCV (Before Cable and Video) era, screenings of Japanese films were largely limited to small urban theatres and colleges, but then again *Rashōmon* was just about the only show in town. The only exceptions were Godzilla and his extended family—which, for their part, seemed to have appropriated exclusive rights to the Saturday 4 am television time slot. Now, ACV, any video rental store or local library worth its salt boasts at least a small stock of Japanese films and the likes of Mifune and Hara Setsuko regularly grace the airwaves of arts-oriented cable channels. Once the province of academics and film connoisseurs, Japanese films are now attracting a new and more broadly-based crop of afficionados. *Japanese Films, A Filmography and Commentary, 1921-1989* was compiled as an explorer's guide to the newly-opened territory of Japanese film.


The Hidden Portrait (1950)
Kakushi toridera utsukushi

Japanese Films covers 86 selected films produced between 1921 and 1989. Each listing is divided into 4 parts: basic information (date, running time, director and production team), list of characters and their players, plot synopsis and, finally, the compiler's comments, usually focussed on the director. The selection of films is both representative and comprehensive: included are not only such hoary classics as *Tōkyō Story* and *Ikiru*, but such popular crowd-pleasers as *Godzilla, Zatoichi Meets Yōjimbō*, and a sampling from the beloved Tora-san series. The commentaries are generally interesting and pertinent, if somewhat drily worded and choppily written. This is not a book for pleasure reading, but a helpful reference when browsing through the video store or television listings. The directory of video and film sources is a fairly complete catalog, including addresses and telephone numbers, of major distributors and their wares. If you can't find a film, it won't be for lack of information.

As well-versed in Japanese film as she is, the author appears unfamiliar with the Japanese language. While this may not invalidate the book, it does limit its potential. It would have been helpful, for example, to include evaluation of the legibility and accuracy of subtitles—some Japanese films are so atrociously subtitled that those forced to rely on them are rendered either half blind or wholly misled. The excellent (almost 30 pages!) bibliography would have been enriched by the inclusion of at least a few basic Japanese language film references. Japanese romanization is inconsistent and sometimes inaccurate (*onagata* for *onnagata*; *Miziguchi* for *Mizoguchi*; *sure chiga* for *surechigai)*. Macrons are missing throughout. This much might be simply attributed to sloppy editing, but coupled with the pluralization of Japanese terms (e.g. *jidaigekis; chambaras*) it is just plain irritating. There are also inaccuracies in references to non-filmic Japan, such as the description of the wife's speech and stylized actions in *Throne of Blood* as "reflecting that of an actress (!) in the Noh theatre." While most readers may not notice these mistakes, they deserve accuracy, particularly after having forked over $40 for an authoritative-looking tome.

It is unfortunate that the somber hardcover and sobering list price of *Japanese Films* is likely to deprive it of the very audience—film buffs and nascent Japanophiles—to whom it is most likely to appeal. A book of this nature deserves wide distribution; a paperback with a come-hither cover and a pocket-change price tag would have directed it to this audience. As it stands, *Japanese Films* sends a mixed message: it looks like a dull, but accurate, academic study, but its content is practical, often entertaining, and oriented to the mass-market.

comments by: Ginny Skord, professor of Japanese language and literature, and pop culture *tsū*.

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Flight attendant seeks correspondence with Japanese female in English. Hope to meet you someday and understand Japanese culture. Damrong Yap, Blk. 23, #04-765, Bedok South Ave. 1, Singapore 1646

Pen pals from foreign countries wanted. I'm a prof. cartoonist (comic-manga) so I'd like to correspond with someone who likes Japanese comics. Mika Kurihara, 1-1-15 Kotobukicho, Odawara-shi, Kangawa-ken, 250, Japan

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Singapore male, 30, poly-lingual, frequent traveller between the Pacific and the USA. Seeks friends worldwide with interest in Asian cultures and languages. Boon LIM, 24 W. Deshler Ave., Columbus, OH 43206.

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Japanese, 37 years old, tour conductor seeks worldwide penpals by Japanese, English, Chinese. M.S. Uematsu, 2-606 Kumaiden Nakagawa-ku, Nagoya, Japan or, 15 02-04 Woking Road, Singapore 0513.

European manga fan seeks contacts. Write: Emmanuel Van Melkebeke, Parkplein 5, 9000 Gent, Belgium.

Japanese female grad student majoring in teaching Japanese and comp. assisted language learning seeks friends to exchange ideas, 314 Ohua Ave. #405, Honolulu, HI 96815

British male student seeks English speaking pen-pals. Interests include Japanese language, anime, manga, and culture. Write to: Jake Cooper, 64 Buxton Rd., Stratford, London, E15 1QU, UK

A fan of the singer/actress Kudo Shizuka and other Japanese pop singers wishes to correspond with any other fans! Please contact: Steve Pearl, 359 Lloyd Rd., Aberdeen, NJ 07747.

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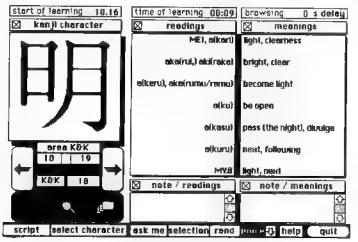

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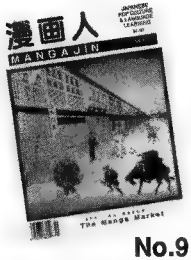

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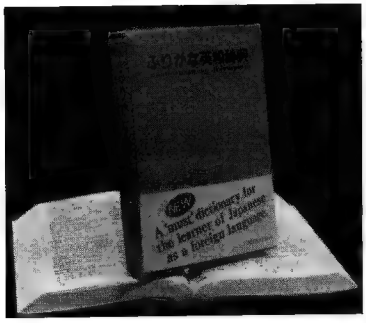

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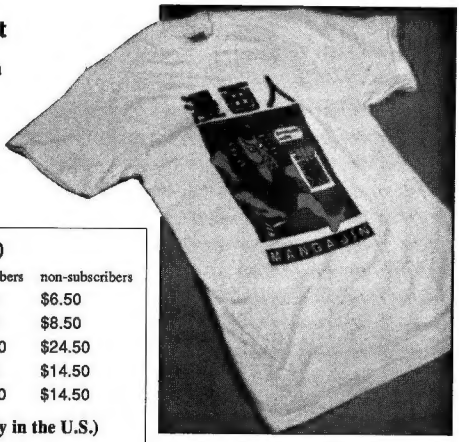

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